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MUSICAL ORNAMENTATION

(PART II.)

BY

EDWARD DANNREUTHER.

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PART II.

FROM C. PH. E. BACH TO THE
PRESENT TIME.

“Nur an Beispielen, Beispielen und wiederum Beispielen ist etwas klar zu machen und schliesslich etwas zu erlernen.”

(WAGNER, 1879.)

(Only by example, by example and yet again by example can any thing be made clear and thoroughly learnt.)

“Il n’y a pas de détail inutile en philologie. Un texte médiocre apprend souvent autant qu’un chef-d’œuvre. Telle particularité, qui semble d’abord insignifiante, peut devenir plus tard un élément fondamental pour la solution des problèmes importants.”

(ERNEST RENAN.)

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CONTENTS.

PART II.

SECTION	PAGE
I. C. Ph. E. Bach	1— 60
II. Leopold Mozart	61— 68
III. Nicolo Pasquali. Joh. Christoph Friedrich Bach. James Hook. Dom Bedos de Celles	69— 74
IV. Türk	75— 88
V. Gluck. Haydn	89— 91
VI. W. A. Mozart. Cherubini	93— 98
VII. Clementi. Pollini. Dussek. John Field. Cramer	99—108
VIII. Beethoven	109—126
IX. Weber. Schubert	127—131
X. Viotti. Baillot. Kreutzer. Rode. Fiorillo. Paganini. Spohr ...	133—137
XI. Rossini. Bellini. Donizetti	139—142
XII. Hummel. Czerny. Moscheles. Thalberg. Adam <i>père</i> . Kalk- brenner. Herz	143—151
XIII. Mendelssohn. Sterndale Bennett. Schumann	153—158
XIV. Chopin	159—168
XV. Berlioz. Liszt. Wagner	169—174
XVI. Conclusion and Addenda	175—179

PART II.



I.

THREE editions of the first part of C. Ph. E. Bach's Essay appeared in 1753-59-97. The text was accompanied by six tables of examples and six Sonatas, engraved on copper. Three editions of the second part appeared in 1762-80-97.

The complete edition of 1797, posthumous, but "prepared and augmented by the Author," is here adopted.

C. Ph. E. Bach's book comes direct from his workshop. It represents the high water-mark of the clavier before the advent of the pianoforte. Aware of his great father and of Handel, familiar with the works of French contemporaries, at home in the Italian style of singing and playing, C. Ph. E. Bach could not be other than an eclectic, and his work may be taken as fairly representative all round. Yet, with his delicate perception and practical good sense, he came gradually to develop a refined style of his own, and it is this style his book is intended to set forth. Consequently, as has already been pointed out in the Introduction and in the section "J. S. Bach," C. Ph. E. Bach cannot be accepted as the sole guide to his father's works in the matter of graces and other points pertaining to execution.

In the following translation the examples have often been supplemented by a stave showing the author's abbreviations fully written out. The obsolete sign \times for the shake, which occurs in a few instances as if by inadvertence, has been replaced by the usual *tr*. Those who desire to put C. Ph. E. Bach's teaching into practice should procure the admirable reprint of his best pieces, "Clavier Sonaten, Rondos und freie Fantasien für Kenner und Liebhaber," Neue Ausgabe von E. F. Baumgart. Six books. Breslau, 1863. Bülow's selections, Edition Peters, are "cooked."

NINE CHAPTERS ON "MANIEREN" (GRACES). TRANSLATED FROM C. PH. E. BACH'S "VERSUCH."

CHAPTER I.

I. PROBABLY no one has any doubt as to the necessity of Manieren, for they are met with everywhere. They are useful—in fact, indispensable. They serve to connect the notes, they enliven them, and give them a special weight and emphasis; they render them agreeable, and thus attract especial attention; they help to bring out the sense of the music whether it be sad, cheerful, or otherwise; they always contribute their share to the effect; they offer both matter and opportunity to the player to exhibit his gifts of style and expression; and an indifferent composition can be made attractive by their aid; whilst without them even the best melody may appear empty and void of meaning.

2. But though the Manieren are very useful they may do much harm if they are ill-chosen or employed too frequently and in the wrong place.

3. Therefore, those composers have done best who have plainly indicated the Manieren which belong to their pieces instead of trusting to the discretion of incompetent executants.

4. And herein we must admire the French composers, who are particularly careful in the marking of their pieces. The best German masters have done the same, though not in such profusion; and who knows whether the German discreet choice of the kind and the number of Manieren may not have induced Frenchmen to be more chary in the use of embellishments, so that now-a-days they have given up their old habit of burdening almost every note with them, and thus marring the simplicity and perspicuity of the melody.

5. Obviously one ought to learn to distinguish between good Manieren and bad, and to execute the right number of good ones correctly and in their due place.

6. Manieren may be conveniently divided into two classes. In the one class I put those which are indicated by certain conventional signs or by means of certain tiny notes (*i.e.*, Graces proper), in the other class those for which no particular signs are in use, but which consist of many short notes written out in full (*i.e.*, Divisions).

7. As the latter sort of Manieren are subject to change, being matters of individual taste only, and, moreover, as in pieces for the "Clavier" they are usually written out in full, and as, in truth, we can well afford to pass them over, seeing that we have enough and to spare of the true Manieren, I shall merely touch upon them in the sequel when I come to speak of Fermatas (Pauses, Cadenzas), and shall here confine myself to the first class, which have for a long time past formed an indispensable adjunct to clavier playing, and will doubtless retain their place in the future. To these well-known Manieren I shall add some new ones. I shall explain them all, and endeavour to show where and how they may be fitly employed. To facilitate matters I shall in interesting cases add fingering and directions for the proper manipulation; I shall illustrate by numerous examples such points as cannot always be adequately expressed in words; I shall mention all that is needful about some incorrect or ambiguous signs, and about such Manieren as are in bad taste, so that they may be readily distinguished from the good ones; and, finally, I shall refer my readers to the specimen pieces and tables of examples,* and I hope thus in some measure to overcome the prejudice as to the supposed necessity of incongruous and superfluous notes in Clavier playing.

8. Nevertheless, any one who is clever and dexterous enough may interpolate more elaborate Manieren than ours; but let him take care to do so reticently, in the right place, and without detriment to the expression of the piece. It is obvious, for example, that if the sentiment of innocence or of melancholy is to be expressed fewer embellishments will be wanted than in the case of other sentiments. Whoever is careful in such matters may be deemed perfect in his way, since he is understood to be able to combine a due regard for the art of *singing* upon his instrument with that abrupt and fiery character which is the prerogative of instrumental music as compared with vocal, and he will thus be pre-eminently able to attract and stimulate the attention of those who listen to him with constant variety. The characteristic difference between the voice and an instrument should always be kept in view. If only Manieren are employed with due discretion the player need not care whether the phrase he plays can actually be sung or not.

9. Still, players should above all things avoid being too liberal in the use of Manieren. Let Manieren be regarded as decorations, with which the best building may be overloaded, or as a spice that may spoil the best dish. Many notes of lesser importance ought not be interfered with by Manieren. Many notes which are effective enough as they are do not require them, since Manieren can serve for nothing beyond

* The examples are here given with the text.

adding to the importance and impressiveness of certain particular notes, and thus to distinguish them from others. An orator who should attempt to emphasize each word indiscriminately would be making a mistake such as I wish to describe here ; he would produce an effect of monotony, and consequently of redundancy and a lack of definiteness.

10. We shall see in the sequel that in some cases more than one sort of Manier may be employed ; it is well to make use of variety, to introduce at times a tender caressing, at times a glittering Manier ; or, by way of change, to play the notes quite simply without embellishment, but in accordance with the rules of good execution and after the promptings of true feeling.

11. Every composer is at liberty to indicate any particular Manier in any particular place so long as the result is in good taste. It is therefore difficult to say exactly where and when any one Manier is well placed and where not. I shall be content to show my readers something of this matter by means of positive and unmistakable rules and examples ; or at least by stating a few cases in which the application of some particular Manier is clearly impossible. Pieces in which all Manieren are indicated need give no trouble. On the other hand, pieces in which little or nothing is marked must be supplied with Manieren in the usual way.

12. In this difficult matter of Manieren I have not had the advantage of any precursor who might have guided me over the slippery way,* nobody therefore need blame me when I say that notwithstanding a long array of facts and cases as to which no doubt can arise, the possibility still remains that there are exceptions which have escaped my notice.

13. There are so many minute details to take account of with regard to Manieren that it appears desirable to train the ear by assiduous attendance to good performances, and, above all things, *to acquire a knowledge of Thorough-bass*. Experience shows that one who does not thoroughly understand Harmony will always potter about in the dark when it comes to applying Manieren, and that if he should happen to succeed, it is not because of insight but of sheer good luck. I have, therefore, thought it well now and then to add the Bass to the examples.

14. Vocalists, as well as players of instruments other than the clavier, cannot well execute their pieces without a number of our little Manieren ; but only the clavier players have taken proper pains to keep things right ; and they alone have devised certain distinctive marks or signs whereby the particular Manieren which must be played are clearly indicated.

15. Unfortunately those who are not clavier players have neglected to adopt this laudable practice ; and, as they are in the habit of indicating diverse things by means of a few ambiguous signs, they find the theory of the Manieren a much more troublesome affair than we clavier players do. Many false and misleading signs have thus arisen—with the result that many things are executed incorrectly. For instance, the Mordent is an indispensable and by no means an abstruse Manier—yet few who are not clavier players know its proper sign. I can testify that frequently bits of a piece are spoilt for this reason. A particular bit may sound unpleasant unless it is performed with a prolonged Mordent—but no one can be trusted to guess this ; and it therefore becomes necessary to indicate the Mordent with its proper sign, as clavier players do. The sign for the Mordent is thus often misread for that of a shake. We shall see ere long how greatly a Mordent differs from a shake and how very unpleasant the effect of such a *quid pro quo* may be.

16. It is to be regretted that people are turning away from the music of the French composers, and from their admirable method of playing the clavier and accurate way of indicating Manieren. The

* François Couperin, however, published his "L'Art de toucher le Clavecin" in Paris, 1717 ; Fr. Wilh. Marpurg's "Die Kunst des Clavier zu spielen" was issued in 1750 ; a French version of Quantz's "Versuch einer Anweisung die Flöte Traversiere zu spielen" appeared at Berlin in 1752 ; and all these instruction books contain directions concerning graces and divisions—whereas the first edition of C. Ph. E. Bach's "Versuch" appeared in 1753. The preface to Leopold Mozart's "Gründliche Violinschule" is dated, 1756.

deplorable result is that the signs for Manieren, formerly so well known, are beginning to have a strange look, even in pieces expressly written for the clavier.

17. The key signatures indicated, of course, apply to the notes of the Manieren. Nevertheless, we shall see by and bye that exceptions occur whenever the notes preceding or following a Manier prove that the melody is modulating into another key. A player of experience will readily discover this by ear.

18. To avoid any difficulties which might occur I have thought it well to adopt a method of writing by which the accidentals are indicated conjointly with the Manieren. Such accidentals will be found marked in my sample pieces either single or double in connection with the Manieren to which they belong.

19. All Manieren must be taken at a proper rate of speed, having regard to the duration of the main note, as well as to the prevailing *tempo* and sentiment of the piece. In cases where several kinds of Manieren are admissible, and where the prevailing sentiment permits some little license, it should be particularly observed that a Manier composed of many notes can only be applied to a proportionately long main note, no matter whether the prolongation of the note arises from the actual value of the note in time or from the *tempo* of the piece. The brilliant effect a Manier is meant to produce must not be marred by the *undue* prolongation of the main note. On the other hand, clearness should not be sacrificed by playing certain Manieren too hurriedly; the latter fault often occurs when Manieren of many notes are attempted, or when too many Manieren are applied to quick notes.



20. Now and then a particular Manier is indicated over a long note, although the Manier is not of sufficient duration to fill up the entire note. In such case the final note of the Manier must be dwelt upon until the next main note occurs, for all Manieren are introduced with the object of connecting the main notes one with another.

21. It is evident, therefore, that Manieren are more serviceable in slow *tempo* than in quick, and are more frequently applied to long notes than to short. Let it be observed that Manieren are best suited to cases in which the melody comes to a climax, as it were, and when the sense seems to be partially or completely determined; thus they most frequently occur upon a cadence or semi-cadence, on a *cæsura*, or a *fermata*.

22. I shall mention all that is needful about the duration in time of the various signs and tiny notes indicating Manieren when I come to treat of them in detail. In the sample pieces the small notes indicating Manieren will be found written according to their true value.

23. All Manieren indicated by means of tiny notes belong to the following main note; therefore the main note which precedes a Manier should *never* lose any part of its value, whereas the main note which follows the tiny notes will lose so much of its value as is required for the Manier. This rule is all the more important as people so frequently fail to observe it, and as, in my sample pieces, what with the numerous marks of fingering, of expression, and of Manieren, it has not always been possible for the engraver to place the tiny notes as near the main notes as he ought to have done.

* To avoid ambiguity in the sequel, it may be well to say here that in the example marked (a) to reiterate the main note E would be wrong in that particular case, and in all cases in which a turn is similarly expressed. The correct interpretation is—



CHAPTER II.

ON APPOGGIATURE.

"Von den Vorschlägen" (sing., Vorschlag; plur., Vorschläge).

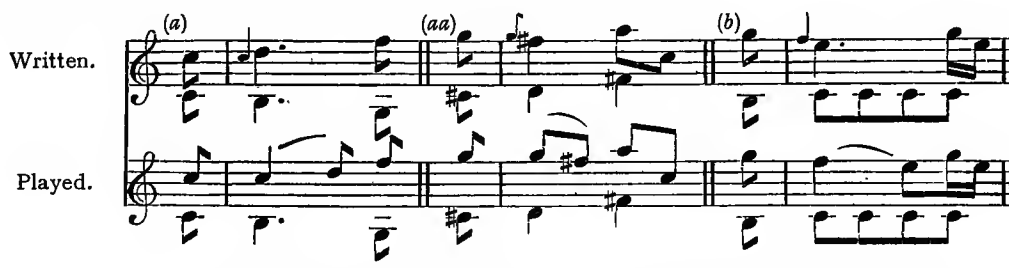
1. VORSCHLÄGE count among the most important and indispensable Manieren. They improve the melody as well as the harmony. They render the melody agreeable, for they form a smooth connection between one note and another; they serve to shorten notes which might otherwise seem too long; at times they assist in satisfying the ear by the repetition of a preceding note — and it is a matter of common experience in music that judicious repetition is a source of pleasure. They give variety to the harmony, which without Vorschläge might seem too plain. All suspensions and dissonances can be traced back to Vorschläge—and what would harmony be without dissonances and suspensions?*

2. Vorschläge are in part written out as large notes (that is, incorporated in the text), and thus take their share in the division of the bar, and in part they are specially indicated by means of tiny notes (*i.e.*, appoggiature proper), in which case the main notes are written as though they retained their full value, whereas, in the execution, they always lose part of their value.†

3. What little need be said about those Vorschläge which are written out in full and form part of the text, will be inserted later on; we shall here too deal with those only which are indicated by tiny notes. Both sorts of Vorschläge are found ascending from a lower note to a higher, as well as descending from a higher to a lower.

4. The tiny notes (mentioned in paragraph 2) either differ in value from the main note, or else they are to be played as short notes.

5. In the former case (*i.e.*, when the small notes of the Vorschläge differ in value from the main note) people have recently begun to indicate such Vorschläge according to their *true* value.‡ Formerly it was the custom indiscriminately to mark all Vorschläge as quavers.



* Now-a-days musicians distinguish clearly between Vorschlag, appoggiatura, and Vorhalt, suspension. But in the eighteenth century no such distinction was observed—nor was it desirable, since every musician worthy of the name had a practical knowledge of thorough-bass; and the rules of thorough-bass apply with equal force to the treatment of the closely allied matters of detail which come under the head of Vorschlag and of Vorhalt. It should, however, be constantly borne in mind that C. Ph. E. Bach lumps the terms together, though he is careful enough to keep the facts asunder. Compare J. S. Bach *ante*, under Vorschlag, p. 178, Part I.

† *i.e.*, Vorschläge, written as small notes before main notes, are not accounted for in the time of the bar; to make room for them the main note must be shortened and its entrance delayed for as much time as is occupied by the tiny note or notes constituting the Vorschlag. C. Ph. E. Bach, in Part II., p. 150, of his "Versuch," says: "Vorschläge retard the harmony which *properly* pertains to the fundamental notes"; he thus evidently regards long Vorschläge as suspensions from above or below. "It is a well known rule of good style in playing that the suspension receives the stress and the resolution is taken delicately."

‡ The author alludes to his own careful practice.

In early days *Vorschlge* of variable value were unknown; at the present time, however, we can less afford to dispense with a definite indication of their value, as the rules for determining their duration are so inadequate, and as several sorts of *Vorschlge* may occur in connection with several sorts of notes.

6. A glance at the last example will show that *Vorschlge* sometimes consist in repetition of the preceding note (*a* and *aa*), sometimes not (*b*), and that the note following *Vorschlge* may be an ascending one or a note making a skip.

7. The next example—

also shows the manner in which *Vorschlge* are to be played—i.e., *louder* than the following main note and its embellishments, supposing it has such, and *legato*, whether the *legato* be specially indicated by a curved line (slur) or not. These directions serve for all *Vorschlge* which are meant to connect the notes. *Vorschlge* are, therefore, to be held down until the main note enters, so that a perfect *legato* is produced. The effect of a simple soft note after a *Vorhalt* is called *Abzug**—literally, pulling off.

8. The signs for *Vorschlge*, like those for shakes, are sufficiently well known, and in most cases *Vorschlge* are written as they should be played. But as we cannot be sure of always finding them, we must try to determine the place where *Vorschlge* of variable duration can be applied.

9. Over and above what has been said in paragraph 6, *Vorschlge* of VARIABLE duration commonly occur in square time both on the down beat† (*a*) and on the up beat (*b*); in triple time, however, on the *down beat only* (*c*). These variable *Vorschlge* always occur before a somewhat long note.

* To produce the effect of *f* \longrightarrow *p* on the clavichord, the spinet, or the harpsichord, the loud note was firmly struck and held down and the following soft note was produced by gently pulling the finger off the key—wiping the key, as it were.

† Down beat = *thesis*; up beat = *arsis*.

Such variable *Vorschläge* are further found before shakes at the end of a phrase (*a*), before a demi-close (*b*), before a break in a phrase [*césura*] (*c*), before a Pause, Fermata (*d*), before the final note which follows a shake (*e*), and also as forming the penultimate note of a close, without the customary shake (*f*). The example at (*e*) shows that after a shake the *Vorschlag* from below is better than that from above—thus the case as indicated at (*g*) would not sound well. Such *Vorschläge* may also be introduced in connection with slow dotted notes. And even if they are written as quavers or semiquavers, a moderate *tempo* is required—

Written. *(a)* *tr* *(b)*

Usually played.

Andante.

Written. *(c)*

Played. *Presto.* (or)

Written.

Played. *Allegro.* (or)

Written. *(c)*

Played.

Written. (d) (e) *tr*

Played. *rit.*

Written. (f) (g) *Bad. tr* (h)

Played. *

10. Changeable *Vorschläge* from below hardly occur otherwise than when the preceding note is being repeated; those from above, however, are frequently found in other positions.

11. The common rule as regards the duration of the *Vorschläge* is that they take *half* the value of a plain note, as at *aa* in paragraph 5 above; and *two-thirds* the value of a dotted note, as at *b*. The following cases are remarkable. *Vorschläge* which do not come under the common rule should be written out in full and fitted into the time of the bar—

(a) (b)

Carelessness, or the belief that the value of a *Vorschlag* has not been properly marked in the copy (it has already been said that in former days all *Vorschläge* were indiscriminately written as quavers), may lead to faults in the execution, disfigure the melody, or produce incorrect progression of the parts and bad harmony.

12. The following ambiguous cases also occur frequently—

Written. (a)

Played.

This method of writing the *Vorschläge* is hardly correct, for it is not intended that the rests shall be observed, and it would therefore be better to write dots or longer notes instead of rests, which are superfluous and misleading.

* The above are not "forbidden fifths"—i.e., successive fifths of equal dimensions—for the latter are like successive statements of two or more musical facts of heterogeneous harmonic significance.

13. *Unchangeable short Vorschläge* occur most frequently in connection with short notes (a). They are written as quavers, semiquavers, demisemiquavers, or still shorter notes, and are to be played so rapidly that the loss of value which the main note sustains is hardly perceptible. Nevertheless, such short Vorschläge also occur in connection with long notes; when a note happens to be repeated several times in succession (b), or otherwise (c). They are also found at the break of a phrase (Cæsura), in connection with a quick note (d), in connection with syncopations (e), binds (f), and under slurs (g). None of these Vorschläge affect the value of the main notes to which they belong. The example at (h), containing Vorschläge from below, sounds best if the Vorschläge are played as quavers. Finally, it should be remembered that short Vorschläge must always be played short, no matter at how slow a pace the phrases in which they occur are taken.

Short "Vorschläge."



14. Vorschläge are also to be played short when they form skips of thirds. In an *Adagio*, however, the effect will be more agreeable thus—



i.e., the Vorschläge are better taken as quavers forming a triplet rather than as semiquavers; this arrangement is shown at (b). Occasionally there are reasons for interrupting the flow of a melody, and in such cases the Vorschlag also ought to be short*—



* C. Ph. E. Bach's note: Here the Vorschlag, which is inserted for the sake of euphony, must be played quite short, so that the main note, which requires a special stress, may lose as little as possible of its weight and value.

Vorschläge before triplets (*d*) are also played short, so that the triplets may not be obscured or the phrase mistaken for another phrase, as at (*e*)—



When the Vorschlag takes the perfect octave of the bass it cannot be long, for the harmony would appear vague (*f*)—



With the diminished octave, on the other hand, the Vorschlag is frequently long (*g*)—



If at a cadence a Vorschlag be introduced instead of a shake the Vorschlag must be a short one. For instance—



15. If a note rises a second and then descends as at (*a*), no matter whether the return is made through a main note again or not, as at (*a*)—



or through a new Vorschlag, as at (*b*), a *short* Vorschlag may be introduced before the middlemost note.

The following set of examples—





exhibits sundry cases comprising all sorts of notes in square and triple time where *short* Vorschläge are required. The second example (marked *b*) in triple time shows a case where a long Vorschlag is admissible. As *staccato* notes are generally played in a simpler manner* than *legato*, and as Vorschläge one and all are connected with the following note, it follows, as a matter of course, that in the above case *legato* is understood. Here, it may be said in passing, as in the case of all Manieren, correct and moderate time must be kept,† since excessive and irregular speed is incompatible with decoration.

16. Besides what has already been said as to the sustaining of Vorschläge, cases occur now and then in which a Vorschlag, for reasons of expression, ought to be sustained beyond the usual limit; the Vorschlag will thus take up more than half the value of the main note to which it belongs—



Sometimes the harmony will determine the duration of Vorschläge; at (*b*), for instance—



* *i.e.*, without ornaments—compare Beethoven's "semplice," which is his warning "do not introduce ornaments where they are not wanted."—Sonata, D minor (Op. 31, No. 2).

† *Tempo giusto*.

if the Vorschläge were to occupy an entire crotchet, the fifths, which would then have to be played together with the last bass note, would sound unpleasant; and at (c)—



consecutive fifths would be heard if the Vorschlag were held as long, or longer, as it is marked.

17. Vorschläge, like all other Manieren, must be applied with care and without detriment to the purity of the harmony; therefore examples such as these—



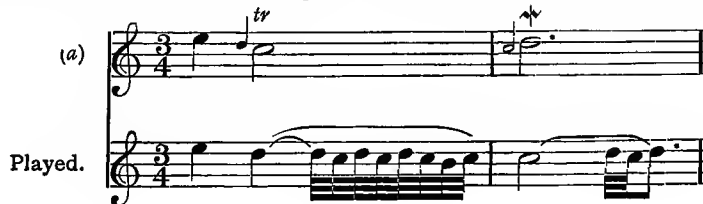
cannot be recommended for imitation.* It follows that composers had better write all indispensable Vorschläge according to their true value.

18. All these Vorschläge, together with their Abzüge (pulling off), especially such as recur frequently, are particularly effective in expressive phrases when the "Abzug," as it were, disappears in a *pianissimo*—



In other cases, however, Vorschläge might tend to weaken the melody, unless indeed they are introduced as preparatory to other more lively Manieren pertaining to the next main note, or unless the Vorschläge themselves receive (*d*, paragraph 20, *segue*) some additional embellishment.

19. Therefore,† if a Vorschlag has been itself ornamented, it is well to play the following main note plainly. This simplicity accords well with the *piano* pertaining to such notes. On the other hand, a plain Vorschlag often goes well with an ornamented sequel. The latter case at (a)—



the former at (b)—



* Because of the consecutive octaves which would result at *a* and the consecutive fifths at *b*.

† *f* — *p*. See note to Paragraph 7.

‡ Here again the author's wording is at the risk of confusion between Vorhalt, suspension, and Vorschlag, appoggiatura.

20. This ornamentation of *Vorschläge*, as it often demands additional tiny notes, brings about other kinds of *Manieren*, which are explained in the sequel; it is, therefore, customary in such contingency to incorporate the *Vorschläge* in the text as ordinary notes (c)—



In slow movements it may occur that the *Vorschlag* as well as the succeeding note are ornamented (d)—



21. Nevertheless, *Vorschläge* are often written out as part of a bar so as to prevent further ornamentation either of a *Vorschlag* or a main note—



22. Notes following a *Vorschlag*, though they lose a portion of their value, do not lose the *Manier* indicated above them—



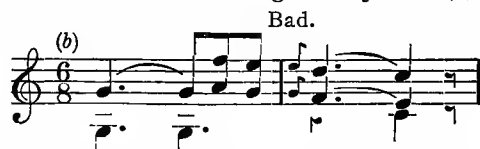
On the other hand, a *Manier* should not be placed over a note which is intended to serve as a *Vorschlag*. The *Manier* accordingly should always be clearly indicated over that part of the bar to which it belongs.* If a *Manier* is to be introduced *between* the *Vorschlag* and the following note it should be indicated between the two—



23. Both short and long *Vorschläge* may sometimes in addition be placed before such other *Vorschläge* as have been written out in full and incorporated in the bar: (1) When the main note is repeated and a *Vorschlag* precedes the repetition (a)—



(2) When the incorporated *Vorschlag* does not immediately precede the final note of the phrase. An example of the wrong way to introduce such a *Vorschlag* is subjoined (b)—



* Compare Haydn's letter to his publisher, *post*.

Written-out Vorschläge from below do not permit of an additional Vorschlag, neither from below nor from above (c)—



After such written-out Vorschläge, however, an additional Vorschlag might occur.

24. We may now consider cases where Vorschläge are *not* permissible. First, at a close, after a quick shake which has been started without a Vorschlag, it is a mistake to introduce a Vorschlag from above—



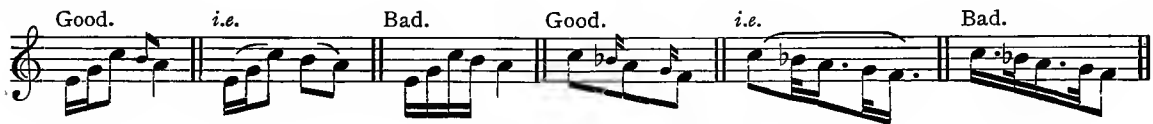
Should a shake occur after a Vorschlag the next descending note (a)—



or the next ascending note (b)—



may receive a new Vorschlag. Secondly, it is a mistake to separate the Vorschlag from its main note by either not dwelling upon it long enough or, what is worse, to play the Vorschlag too soon—*i.e.*, as part of the preceding note—



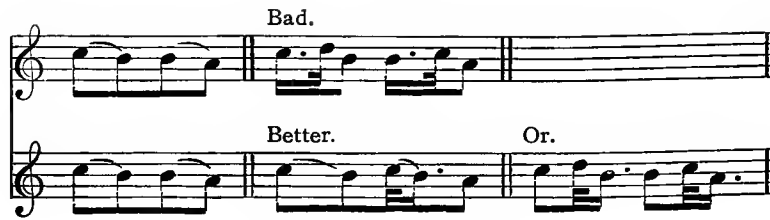
25. The latter blunder has brought about those ugly Nachschläge* (after-beats) which are now so much in fashion, and which are unhappily tacked on to the most melodious phrases. For example—



If Vorschläge are wanted they may be executed in a tolerable manner, thus—



* Compare *Nachschlag* under J. S. Bach, *ante*



(Again compare Quantz, *ante*.)

Obviously, therefore, mistakes can be avoided by turning such Nachschläge into Vorschläge*—



The following cases of Nachschläge are common enough and permissible—



but the last example is rather a matter of fashion and does not appear to advantage from the point of view of pure harmony. If at a close, or at least when the melody does not at once descend, a player chooses to introduce a Vorschlag from above, after a Vorschlag from below, just before the main note comes in, he might contrive to avoid a blunder, thus—



26. As the tiny notes often indicate things other than Vorschläge, I shall call attention to such cases in the sequel.

* "Nachschläge" (after-beats) are C. Ph. E. Bach's *bête noir*—everywhere he insists upon their being turned into "Vorschläge" if introduced at all—consistently so, from his standpoint of Thorough-Bass. But J. S. Bach, in melodies *à la mode*, did not eschew them. Compare the section Nachschlag, under J. S. Bach, *ante*.

CHAPTER III.

ON SHAKES.

1. SHAKES enliven the melody, and are therefore indispensable. Formerly they were not often used in any other way than in connection with, or rather after, a *Vorschlag*—



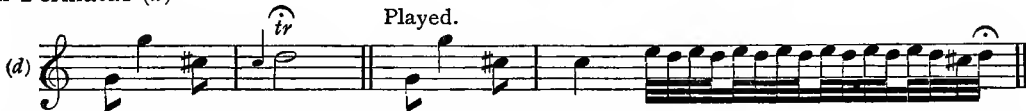
or upon the repetition of the previous note—



In the former case they are called *connected shakes* (*angeschlossene Triller*); now-a-days, however, they occur in connection with moving and skipping notes (*i.e.*, diatonic intervals and skips), at the very beginning of a phrase, often in succession, one shake following another; also upon prolonged notes (*c*)—



and upon Fermatas (*d*)—



at a break in the phrase (*cæsura*) without a previous *Vorschlag* (*e*), as well as after a *Vorschlag* (*f*)—



It is evident that shakes are at present made use of in a more arbitrary manner than formerly.

2. Nevertheless this Manier must be applied with great care, especially in expressive phrases.

3. Four kinds of shake appertain to good clavier playing: the shake proper, the shake beginning from below, the shake beginning from above, and the imperfect shake, half-shake, transient shake, or Prall-triller.*

4. Each of these shakes has a particular sign in Clavier music. However, all of them are sometimes found indicated by *tr.* only, or by a cross (X); and there is no need to enter into details as regards their proper position, since the well-known signs are generally inserted where they are to be played.

* It will be convenient to use the term Prall-triller in the sequel.

5. The ordinary shake is correctly indicated by the sign $\text{~}\text{~}\text{~}$ (a)—



With long notes this sign is written longer (b)—



the execution is as follows (c)—



This shake always begins with the upper accessory (*i.e.*, the diatonic second above); it is superfluous, therefore, to indicate the accessory by a tiny note prefixed to the main note, unless it be that this tiny note is meant to be prolonged like a *Vorschlag*.

6. At times two little notes from below the main note are appended; they are called the *Nachschlag* (closing notes), and add much to the liveliness of the shake (a)—



These closing notes are sometimes written out (b)—



they are also sometimes indicated by means of additions to the usual sign for the shake (with a perpendicular stroke to the right) (c)—



but since the *Mordent* is indicated by an almost identical sign, I judge it best to employ the sign $\text{~}\text{~}\text{~}$ only, and thus avoid confusion. *

7. Shakes are the most difficult of *Manieren* to play. They are not within everybody's reach. They should, above all things, be practised in early youth. They must be rendered smoothly and very rapidly. A rapid shake is always preferable to a slow one. In plaintive pieces a shake might be played somewhat slower, but, apart from this, the effect of a phrase is much enhanced by a rapid shake. *The speed of the shake is determined by the degree of emphasis required by the phrase, be it loud or soft, in which the shake occurs.*

8. In practising shakes, the fingers must be raised equally high, but not too high. At first, it is advisable to practise slowly, and to increase the speed very gradually, always retaining the same smooth and equal action; the muscles should never be rigid, lest an unequal and bleating† sort of shake be the result. Some people attempt to force a shake by stiffening the fingers. During practice it is advisable not to increase

* For J. S. Bach's use of the signs $\text{~}\text{~}\text{~}$ and $\text{~}\text{~}\text{~}$ with the perpendicular stroke on the right or on the left, see *ante*, p. 162.

† "Meckernd," "goat-like." Compare Tosi, *ante*.

the speed until perfect equality is attained.* The highest note in shakes, when it occurs for the last time, should be jerked (*geschnellet*)—*i.e.*, after it has been struck the tip of the finger should be very rapidly withdrawn from the key, in such manner that the finger suddenly becomes much bent, glides forward along the key, and is withdrawn.†

9. Shakes should be practised diligently with all the fingers—such practice imparts strength and agility to them. Yet no one will succeed in playing shakes equally well with all the fingers, since whatever pieces one may play, there are sure to be more shakes for certain fingers than for others; in consequence such fingers get more practice than others; besides, there is considerable difference in the strength and aptitude of the fingers. However, prolonged shakes in the extreme parts do occur here and there, and in such cases there is no option as to fingering because the other parts continue. Moreover, certain phrases will be very difficult to render unless even the fifth finger of each hand has had ample practice in playing shakes. For example—



10. No one can succeed who is unable to produce at least two good shakes with each hand; in the right hand with the second and third, and the third and fourth fingers; in the left with the thumb and the second finger, and the second and third fingers. This, the customary fingering for shakes, gives special training to the left hand thumb, and the thumb and second finger are thus enabled to perform the greater part of the left hand's work.

11. Some players are in the habit of practising double shakes in thirds with each hand; such players will be able to choose sundry sorts of double shakes, for instance—



Practice of this description is of course useful, whether perfection is attained or not; but unless double shakes can be properly executed—that is to say, distinctly and with perfect equality—they had better be omitted in performance.

12. If the upper note of a shake happens to fall upon a black key and the lower note upon a white one it is not amiss to use the thumb for the white key, and the second finger for the black (left hand)—

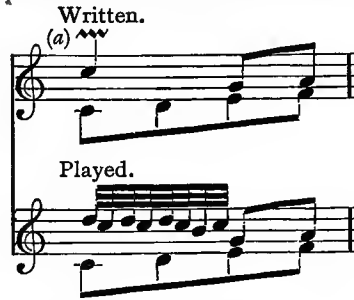


Some persons find it convenient to play shakes with the third and fifth, or the second and fourth fingers of the right hand, particularly when the action of the keyboard is rather heavy.

* C. Ph. E. Bach's foot-note: These precepts are also to be kept in mind when quick and difficult passages are being practised; there is no other way to attain the requisite clearness and ease. Careful practice in the right way is certain to produce results such as cannot be attained by any violent exertion of muscular power.

† Of course, this applies to the clavichord and harpsichord, and is hardly suitable to the touch of the pianoforte.

13. A shake over a somewhat long note, in an ascending or descending position, always has a Nachschlag (closing notes). If a skip follows a note with a shake, the closing notes should be added (a)—



In the case of short shakes the closing notes may be applied rather more frequently, when the melody rises a second (b)—



than when it descends a second (c)—



In very slow time the following successions (d)—



admit of closing notes to the shakes. The quick notes after the dots might, however, serve for closing notes. Obviously a *descending* second is averse to the introduction of closing notes.* The proper execution of the example (d) will be shown in the following paragraph when dotted notes are dealt with. But there is no real need of closing notes in the last example (d), provided the shakes are properly sustained. A shake which is not followed by another note—for instance, at a final cadence or over a Fermata—invariably has the closing notes.

14. Dotted notes, succeeded by a short note ascending, may have a shake with the closing notes (e)—



Usually the last of the closing notes is rapidly connected with the next main note (f)—



* The author might have added that shakes on *ascending* seconds certainly admit of closing notes, and are perhaps the better for them.

In the case of dotted notes, however, this rapid connection does not take place, since a very small space should always be left between the last closing note and the note following (g)—



This little interval of time need not be greater than just to show that the closing notes and the main note following are two separate things. As this little rest stands in some relation to the *tempo*, the mode of execution, shown at (g), where the short last note of the close, though it is written so as to indicate the interval of time to be left, must be interpreted with some degree of freedom, the short note approximately indicates the little rest to be interpolated. This is owing to the customary mode of executing dotted notes whereby *the shorter notes following a dotted note are always played shorter than they are written.** It follows that combination of the true closing note with the main note following, as at (h)—



is incorrect. If a composer wants this sort of thing he ought to indicate it clearly.

15. As the closing notes must be played at the same speed as the shake, it will be found that the thumb and second finger of the right hand are not convenient for a shake with closing notes (in certain positions on the keyboard), because the crossing of the fingers is apt to retard the closing notes and thus to spoil the end of the shake.

16. Shakes without closing notes are most serviceable in descending passages (a)—



they generally occur upon short notes (b)—



and when there is, as it were, a chain of shakes (c)—



* It is important again to note that up to the nineteenth century the dot after a note often represents but an approximate value. Thus with Seb. Bach means (*ante*, under J. S. Bach), and as often stands for as for just as to-day, in march rhythm usually stands for something approaching . Moreover, the dot was occasionally used in places where we should now put a short rest.

If one or more short notes follow a shake, and thus in themselves supply a satisfactory end, the customary closing notes must be omitted (*d*)—



Thus the example marked (*x*)—



cannot conveniently be played at a very slow pace. Shakes occurring in triplets are best played without the closing notes (*e*)—



The final triplet must certainly be played without them; but *in very slow time* the three final triplets might, perhaps, have them.

17. Anybody with a tolerable ear will readily feel whether or not closing notes are desirable. I make this remark for the good of beginners, and because it pertains to the subject in hand.

18. In *very quick time* it is sometimes expedient to replace a shake by *Vorschläge*,* as at—

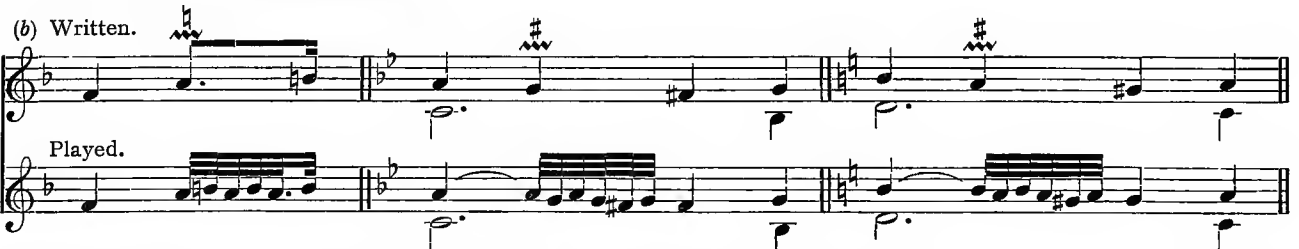


The last two short notes here fairly replace the customary closing notes.

19. When accidentals pertaining to a shake and its close are not indicated they must be taken so as to chime with the preceding notes (*a*)—



and with the notes which follow (*b*)—



the ear and the course of the modulation will serve as guides. It should be noted that the intervals of the shake and its closing notes do not admit of an augmented second (*d*)†—



* Compare the *Finale à la Turca* of Mozart's *Sonata in A*, where short shakes are meant but are very difficult to play.

† Hence the accidentals over the sign.

Apart from the clavier, it is advisable to indicate the accidentals belonging to shakes in the duplicate parts of the orchestral accompaniments, inasmuch as it is rather difficult for the executants who have nothing but their part before them to take account of quick changes of harmony by ear. For this reason many composers are in the habit of marking accidentals belonging to the accessories of shakes as appoggiature; but this method is rather confusing, because the player may thus be tempted to dwell on an appoggiatura instead of promptly attacking the shake.

20. Shakes frequently cause the following mistakes: First, many players burden the notes shown at (a)—



with shakes, although the slurs which are usually placed over such passages should prevent this. Curiously enough, it is by no means rare that the most melodious phrases are spoiled by the like incorrect proceedings. Slow, long-drawn notes are most apt to induce blunders. Players appear to fancy that shakes will rivet the hearers' attention, and that pampered ears desire continual excitement, being touched by nothing so much as by noise. Obviously those who make such mistakes are incapable of mentally reproducing musical sounds (*singend denken*), nor are they able to give each note its due weight and significance. On the clavichord, as well as on the harpsichord, the sound of a note will continue somewhat if it is not played *staccato*, and in this respect one instrument may be better than another. In France clavichords are not very common, and French composers generally write for the harpsichord; nevertheless, their pieces abound in ties and slurs, which they indicate by curved lines. Supposing the *tempo* to be slow and the instrument incapable of producing sustained tone, it is always better to sacrifice some little sonority for the sake of good phrasing, than to disfigure a phrase by means of shakes. In a general way it may be said that many things occur in music which are not distinctly heard, but which appeal rather to the imagination. For instance, in a Concerto with powerful accompaniment the clavier player is almost sure to be inaudible when the *accompaniment* (the select band) plays fortissimo, and certainly so when the *Tutti* (the entire band) takes part. The imagination of intelligent listeners will supply whatever is thus lost, and it is to intelligent listeners we ought to appeal.

21. To add a flabby set of closing notes to a shake where they are not wanted, or to burden a correct Nachschlag with an additional and superfluous note, to stop a shake unduly, in spite of the rule that all sorts of shakes ("Prall-triller" excepted) must go on during the full value of the note they belong to; to attack a shake clumsily without playing its Vorschlag, and to miss the connection between the Vorschlag and the shake; to play a noisy shake in a tender and delicate passage; to play a superfluity of shakes in the vain belief that every prolonged note is the better for one—these are mistakes as ugly as they are common. Such are the "lovely trills" of which something has already been said in the introduction.*

22. The *shake from below*, with its sign, is shown—



As the sign is not much in use apart from the clavier, the shake it indicates is sometimes marked thus—



or the common sign for a shake is employed (*tr.*) and the player or singer is left to choose the sort of shake he likes best.

* The author, in the introductory remarks to his book, castigates the habit of contemporaries in "bedizening a touching *Adagio* with sweet little trills and all manner of pedantic embellishments and irrelevant runs, wherewith their fingers appear to suffer an attack of incontinence." This, again, would seem to point at Quantz and King Frederick the Great.

23. As this kind of shake consists of many repercussions, it is fit for a prolonged note only, and unless rapid closing notes are written out in full, the usual close should be added. The directions given for the common shake apply here.

24. The following examples will be found interesting. They show at (a)—



how closing notes are applicable after a long main note. At (b)—



the closing notes might be omitted on account of the following semiquaver, and similarly at (c)—



on account of the following demisemiquavers; but if the time is slow enough, or if it should happen that an improvised cadence has been inserted, or if a Fermata follows (in which latter two cases there may be a prolongation *ad libitum*), then the closing notes should be played, and the following short notes immediately connected with it in such manner that the last note is a trifle slower than the rest (d)—



This mode of ornamentation, which is now so common, is best expressed as in the example (e), although the value of the last notes may vary somewhat. It may be remarked with regard to the examples (c and d) that at a cadence in a minor key the final shake is sometimes played upon the sixth of the bass instead of on the fifth.

25. Generally, then, this sort of shake occurs upon prolonged notes, particularly upon Fermatas and closes. It occurs moreover when the note preceding the prolonged note is repeated, *i.e.* (a)—



in an ascending or descending passage (b)—



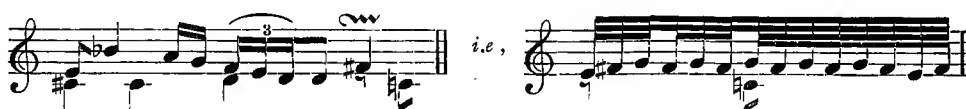
and after a skip (c)—



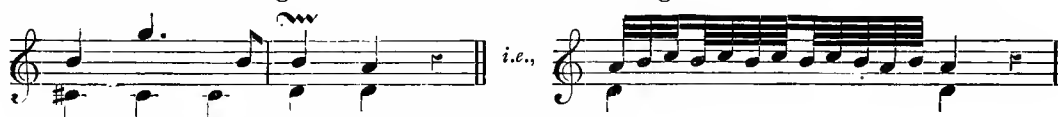
That is to say, after a skip which precedes an ascending or descending succession of notes. If a common shake is to be produced for several bars in succession, it may be varied by this kind of shake, but there must not be the slightest gap. Applied thus, this sort of shake acts as a relief to the fingers, as it were, giving them fresh power to continue. It can be produced through several octaves, and the few extra little notes which precede each step in the scale will render the fingering easy. This figure—



shows the manner in which it may be introduced with gradually increasing speed at a cadence. The following—



shows how to introduce it with good effect when there is a change in the modulation. This—



shows how it may be used at a break in the phrase (cæsura).

26. If shakes occur in a succession of skips—



the ordinary shake (without closing notes) is advisable, and it would be a mistake in such cases to introduce either a shake *from below* or *from above*. (Best, perhaps, to start such shakes with the main note; but the author does not expressly say so.)

27. The shake *from above* is marked thus—



Apart from the clavier, it is sometimes indicated thus—



28. As this kind of shake comprises a greater number of notes than any other, it occurs only upon the most prolonged notes. Therefore the two kinds of shakes already mentioned would better suit the following cadence—



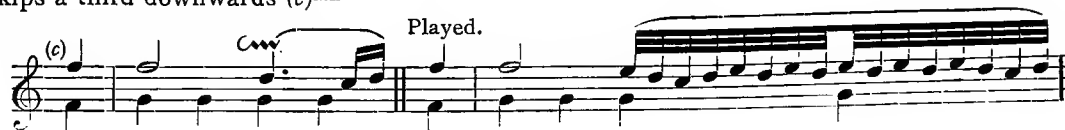
than this one. Formerly it was more frequently employed than at present; it occurs now-a-days mainly at repetitions of the notes preceding—



in descending phrases (b)—



and in skips a third downwards (c)—



29. I have already said that all *Manieren* should be introduced so as not to interfere with the purity of the harmony; for this reason it is best, in the following example—



to introduce a common shake as at (a), or one from above as at (b), because the shake from below produces ugly fifths with the bass.

30. The imperfect shake, transient shake, or *Prall-triller*, which differs from both shakes by its sharpness and brevity, is thus marked by clavier players—



The figure shows its effect. Although the large slur in the case (a) extends from beginning to end, all the notes, except the second and the last, which are tied by a small slur, must be struck. The large slur merely indicates the necessary legato.

31. This shake connects a note preceding the main note with the following note; therefore it cannot occur in staccato passages. It may be taken to represent an abbreviated common shake connected by means of an appoggiatura or by means of another main note with the following main note.

32. This kind of shake* is indispensable and the nicest of all *Manieren*, but at the same time it is the most difficult. It must be played well, or the effect is either lame and weak or altogether insufferable. It is not an easy task to demonstrate it slowly to a pupil. It should "rattle."† The last upper note is to be jerked (*geschnellt*). (See the footnote, *ante* p. 21.) This jerking is indispensable, and ought to be performed as indicated at paragraph 7, and with such extraordinary rapidity that it becomes difficult to distinguish all the notes. The result is a degree of brilliancy beyond comparison with that of other shakes. This shake can be applied, like short Appoggiatura, to quick successions of notes; its rapidity need not suffer; it should, indeed, be so great that the note upon which it is produced does not appear to undergo the least change of value. It need not sound so alarming as it would look if written out in full. It serves to add life and brilliancy to the execution. If need be, some other *Manier*, or even all the other kinds of shakes might be omitted, and the execution so arranged that other and simpler sorts of *Manieren* take their place; but no one can get on without the *Prall-triller*, and if everything else be ever so well played, the lack of this sort of trill will produce a sense of dissatisfaction.

* C. Ph. E. Bach's special fad as a clavichord player.

† "Er muss recht *prallen*."

33. As the Prall-triller must be played rapidly and smoothly, those fingers only which produce common shakes best are fit for it—



Therefore certain licenses of fingering are permissible with a view to making the best of it; but of course this must be done so cleverly that the execution does not suffer.

34. The Prall-triller can only be applied before a descending second, which may either consist of an appoggiatura or be one of the main notes. The Prall-triller often occurs upon short notes—



or such as have become short through an appoggiatura (*b*)—



In case the Prall-triller is to be applied to a note with a Fermata, the appoggiatura preceding the Fermata should be dwelt upon for a long time, and thereafter the Fermata may be concluded abruptly with this trill, thus (*c*)—



35. Apart from Cadences and Fermatas, the Prall-triller often occurs in passages when three or more notes descend—



The Prall-triller partakes of the nature of a shake without closing notes, in passages where three or more notes descend; it is also met with in cases where, after a succession of long notes, certain short notes descend, for instance—



36. Whilst speaking of the proper execution of this kind of shake, it is worth while to state that upon the "Pianoforte" * it is almost impossible to play the Prall-triller delicately. All "Schnellen" (jerking, rapid withdrawing of the finger) implies a certain degree of force, and upon the pianoforte increased force produces increased tone. Now the Prall-triller is impossible without "Schnellen," therefore the executant will be all the more at a disadvantage since the Prall-triller often occurs alone or in connection with the Doppelschlag (turn) after an appoggiatura, and consequently according to the rule for such things *piano*. This inconvenience arises in all cases of "Schnellen," and particularly here where the most brilliant effect is required. I doubt, therefore, whether any amount of practice will give players a complete command of touch as regards this particular trill upon the pianoforte.

* The Pianoforte was invented in J. S. Bach's lifetime.

CHAPTER IV.

THE TURN.

“*Von dem Doppelschläge*” (sing., Doppelschlag; plur., Doppelschläge)

1. The Doppelschlag (turn) is a simple Manier which serves to render a melodious phrase pleasant and effective. Its sign and execution are as follows—



When a skip of an octave, or other skips occur after a Doppelschlag, it should be played with four fingers. Such fingering is indicated by a couple of figures over the main note.* Should an accidental occur (in some cases the modulation may demand two accidentals) they are placed to the left or right above the sign for the Doppelschlag as they happen to occur—



2. As the Doppelschlag is generally played quickly, I have been obliged to indicate the value of its short notes in slow as well as in quick time. The Doppelschlag is also sometimes marked thus—



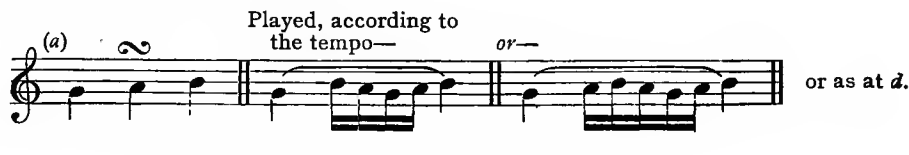
I have chosen the former sign to avoid confusion.

3 This Manier occurs in slow and quick movements, legato as well as staccato. But it does not accord well with a short note, as it takes up a certain amount of time, and may thus bring about ambiguity as regards measure.

4. The Doppelschlag occurs *singly* over a note, or in company with a Prall-triller which is placed beneath it; or it appears after one or two little demisemiquavers preceding a note—which demisemiquavers, as will be seen in the sequel, differ from Vorschläge.

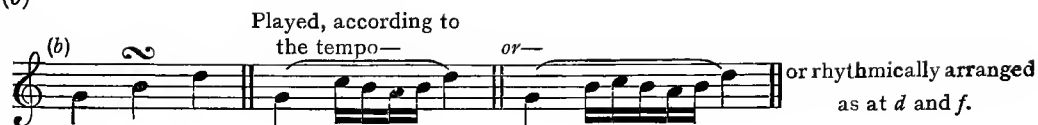
5. The sign for the Doppelschlag is best placed either just above a note or after it, somewhat to the right hand.

6. This Manier occurs upon moving notes (a)—



* *i.e.*, in some of the author's own publications.

upon skipping notes (*b*)—



at a break in the phrase (cæsure) (*c*)—



at cadences (*d*)—



upon Fermatas (*e*)—



ex abrupto, at the beginning of a phrase (*f*)—



as well as in the middle (*g*)—



after an Appoggiatura at the end (*h*)—



over a repeated note (*i*)—



over a note following a repeated note (when it is not again repeated), which following note may be a moving one (*k*)—



or a skipping note (*l*)—



without a Vorschlag, with a Vorschlag, over the Vorschlag (*m*)—



after a Vorschlag, &c.

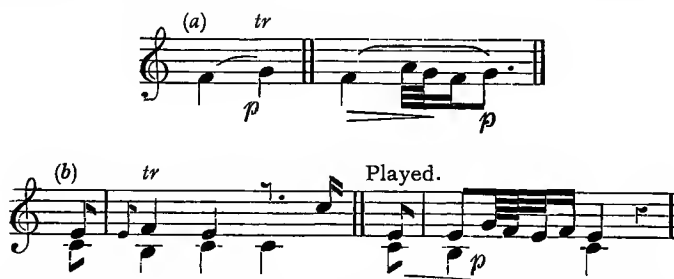
7. This beautiful Manier is, as it were, too pliant; it seems to fit in anywhere, and accordingly it is frequently inserted where it is not wanted. People seem to believe that the whole charm and amenity of a clavier player's ways consist in the incessant use of the Doppelschlag. Hence the need of an inquiry into its proper use; for, in spite of its apparent pliability, there are many places where its introduction is tempting but not advisable.

8. The Doppelschlag in the majority of cases is introduced with a view to make the notes more brilliant, and it generally happens that those notes which for reason of expression ought to be played plain and well sustained, and which therefore appear too long to those executants who do not know enough of touch and style, are burdened with a Doppelschlag. We ought to be reticent in the use of this as of all other Manieren, for superfluity of ornament is always a mistake.

9. For the sake of brevity the Doppelschlag may be employed in place of a common shake with a Nachschlag; and this fact suffices to suggest the right way of using the Doppelschlag.

10. Since the Doppelschlag is generally played rapidly, and the uppermost note "jerked" (*geschnellt*),* as has already been directed above, it is a mistake to grace a prolonged note with a Doppelschlag instead of a proper shake, because the note which the shake was meant to fill will now appear too bare.

11. Here I must mention an exception which may occur when in slow *tempo*, and for the purpose of expression, a Doppelschlag *piano* is introduced, as after a Vorschlag from below (*a*) or at a close (*b*)—

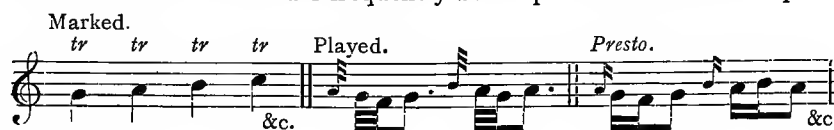


as well as after a Vorschlag from below; in such case the last note but one is sustained by the Doppelschlag until the final note enters.

12. Considering the resemblance of a Doppelschlag and a shake with closing notes, it appears that the Doppelschlag like the shake tends upwards rather than downwards. In the case of *quick* ascending notes

* See p. 21, *ante*.

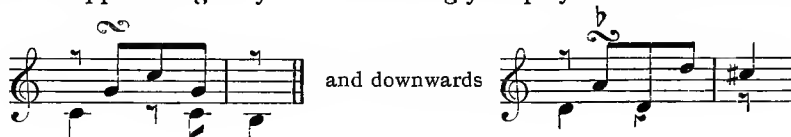
it is easy to get through an entire octave and beyond by the use of Doppelschläge. Downwards, however, this is not feasible. The former case occurs frequently both upon the clavier and apart from it—



Therefore in the case of *quick descending* notes the Doppelschlag does not apply. There are, however, cases of descending notes when a Doppelschlag readily takes the place of a shake, for the shake may be rather difficult to play when it happens that more than one part has to be played with the same hand. A somewhat animated *tempo* is understood in such a case, otherwise the proper filling up would be best done by means of a shake—



13. It follows, furthermore, from the resemblance between the Doppelschlag and the shake with closing notes, that the Doppelschlag may be unhesitatingly employed in connection with skipping notes—both upwards—



14. Although the Doppelschlag is well placed over a repeated note, an *ascending second* following any such repeated note will take a Doppelschlag more readily than a descending one. In the latter case, at least with quick notes, the "Anschlag" will be more to the purpose.



15. Furthermore, the Doppelschlag often occurs over long Vorschläge upon somewhat prolonged notes, as has been shown above in the examples *c*, *e*, *f*, and *h*, Paragraph 6 of the present chapter. We may note that a Doppelschlag over a Vorschlag (for the repeated notes mentioned in the preceding paragraph are for the most part Vorschläge) does not permit of the succeeding notes taking an ornament, as at (a)—



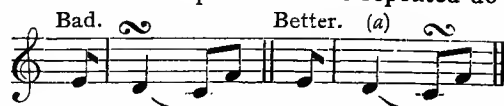
unless it be that the Vorschlag precedes a Fermata, as at (b)—



where the sign for the Fermata also affects the Vorhalt and induced us to dwell upon it; at (a) the last note of the Doppelschlag may be sustained, so that after a brief space the long Mordent may follow (as shown at b).

* Explained below.

16. Vorschläge which do not consist of the previous note repeated do not admit of a Doppelschlag—



although a Doppelschlag may be applied to the succeeding resolution, as at (a).

17. Although an indispensable Manier, the Doppelschlag is not much in use apart from the clavier; unfortunately, it is often found incorrectly marked by means of the ordinary sign for a shake, or even by the sign for a Mordent, which latter is frequently made to do duty for a shake! The following figure—



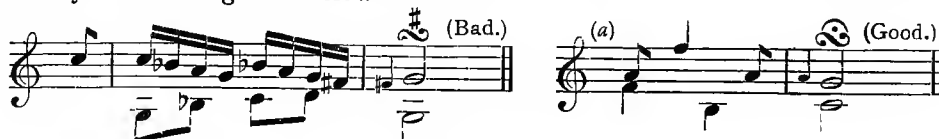
shows a number of examples, in all of which a Doppelschlag would be more to the purpose and easier than a shake. The examples marked with a star (*) show the true position of a Doppelschlag; no other Manier would apply so well there. The examples marked 1, 2, 3, and 4, wherein the final note is always the middle one struck over again, are fit for a shake in ordinary tempo, and equally fit for a Doppelschlag in quick tempo. In the example marked 5, a Vorschlag in slow time might be inserted after the Doppelschlag in connection with the main note.

18. Composers who are not familiar with the clavier are often tempted to insert the sign *tr.* in places where, owing to the speed, a shake is hardly possible*—



or very awkward on account of the *legato*. The last example above, marked *Recit.*, has two different endings; at the first the last note of the Doppelschlag is not to be sustained as is usually done, the phrase being intended to resemble speech. In both endings the penultimate note must have a Doppelschlag. It being impossible to insert the sign *tr.* here, the note must be left to the player's discretion unless a proper sign for the Doppelschlag be adopted.†

19. As has already been shown, (*ante*, page 31, at *e*), a Doppelschlag may occur over a Fermata which follows after a Vorschlag from below; but a Doppelschlag never can occur over a final note which has been preceded by a Vorschlag from below—



In both cases, however, it can occur after a Vorschlag from above.

* Author's Footnote.—This kind of phrase with the sign *tr.* occurs frequently in Tartini's (Violin) pieces, and in *Tempo Allegro*! It is customary in such cases to play Doppelschläge instead of shakes. Doppelschläge are easy here and, at the proper speed, produce the desired effect.

† Again the author is trying to enforce his own particular practice.

20. Though there is a resemblance between Doppelschlag and shake, the former differs from the latter in two points. First, the last notes of the Doppelschlag do not quickly connect with the notes following, as its first notes are quicker than its last one, and also because a little space should always remain between its last note and the note next following; secondly, the Doppelschlag, in slow and expressive movements, ought to be played in a quieter manner—

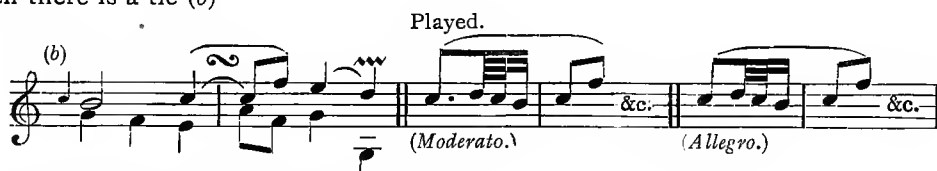


This latter way of playing it is sometimes indicated as at (a).

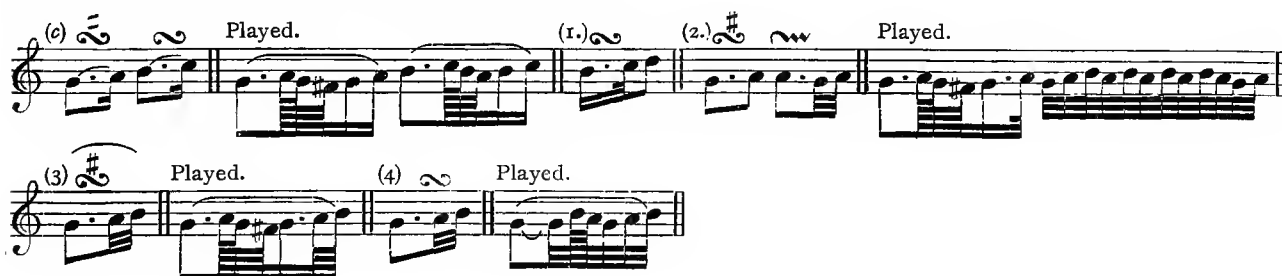
21. The Doppelschlag may also be introduced by itself after a note or a Vorschlag. First, when these are somewhat prolonged (a)—



secondly, when there is a tie (b)—



thirdly, when the main note is followed by a dot (c)—



The Doppelschlag *after* a note or a Vorschlag is of very frequent occurrence in all sorts of pieces, and it is impossible to indicate it properly without a special sign; some people to this end insert the sign *tr.* after the note. In each of these three cases (above, under *a*, *b*, and *c*) the Doppelschlag serves to fill up* the phrase.

22. In the first of the three, at (a) above, the Doppelschlag assists in filling up a melodious phrase in which it may precede any interval except a descending second. If, on occasion, one chooses to play a cadence without a shake, it is best to play a Doppelschlag after a Vorschlag from below, which connects with the final note; but in such case the final note will not take a Mordent. In all the examples (under *a*) the Doppelschlag is to be divided as shown in the last of them.

* The practice of "filling up" by means of ornaments, so constantly spoken of by C. Ph. E. Bach, arose from the lack of sustaining power which is noticeable in the tone of clavichords and harpsichords when a singing effect is sought for.

23. In the second case (under *b*) a dot ensues after the tied note; if the *tempo* be quick the dot disappears; both ways of dividing the notes are clearly shown at (*b*). This case frequently occurs before cadences.

24. In the third case (under *c*), two dots ensue, and the Doppelschlag is played between them. The proper way of dividing the notes is there written out in full; the notes ought always to be so divided. This case often occurs when the *tempo* is so slow that the notes are likely to be tedious; also before a break in the phrase (*cæsura*, as at 1); and before cadences when a shake follows a dotted note of the same pitch (as at 2). This manner of employing the Doppelschlag does not occur with somewhat short notes descending. The example (at 3) if it be filled up with a Doppelschlag, shows the sort of place at which this Manier is best introduced, since a shake, in its stead, would be incorrect as regards the first as well as the second note. This example further shows that a Doppelschlag may be inserted just as well after the first (at 3) as after the second note (at 4). A glance at the division suffices to show that this case requires a slow *tempo*. Supposing the last note of the Doppelschlag to be played *staccato*, how can this be indicated? Either by means of a rest after the dot (*a*) or by inserting a little stroke* over the double dot (*b*). For example—



The proposed novel ways of writing are, perhaps, worthy of attention, though they look strange. *It is impossible to be too careful or too liberal in the choice of means to indicate correct execution.* When a Doppelschlag occurs after a somewhat prolonged note, to which either one or two accompanying notes are struck, or to which rests appertain (*a*)—



it is customary, for the sake of clearness, to divide such a note into halves and to connect them with a slur, thus showing that they represent the entire note, which, of course, is to be struck but once. The place at which the Doppelschlag enters may be thus shown as at (*b*), or better as at (*c*)—



If some such notation is not adopted, an inexperienced person might start the Manier too soon, and thus, for fear of leaving too much time unoccupied, be obliged to transgress the rule given in paragraph 10, and to play the Doppelschlag too slow, which is insufferable.

25. With regard to accidentals, the rules which apply to the shake hold good for the Doppelschlag. Accidentals are determined by the context and by the course of the Modulation. As with shakes, the augmented second should be avoided (*ante*, p. 24).

* The sign is now used to indicate *staccato*, and C. Ph. E. Bach's proposal to use it over dots has not been adopted.

26. The act of "Schnellen" (jerking, snapping) (see foot-note, *ante*, p. 21), which the Doppelschlag requires, is awkward with the fifth finger, and occasionally necessitates some change in the rules for fingering—



27. Rapid repetition of the two first notes of a Doppelschlag by means of "Schnellen" produces a combination of the Doppelschlag with the Prall-triller. To form a good notion of this composite Manier imagine a Prall-triller with closing notes. This Manier adds grace and brilliancy to clavier playing. It may be likened to a very lively but abbreviated version of a connected shake with a Vorschlag. But it must not be mistaken for such a shake, from which it differs as widely as the Prall-triller and Doppelschlag differ from the ordinary shake.* Regarding the long slur over the last example, I would refer the reader to what is said about the slur over a passage containing Prall-triller (see Shakes, p. 28). The following example shows the sign I have chosen for this Manier, together with its execution—



28. This "Prallender ('rattling') Doppelschlag" occurs without a Vorschlag and after one; but it can never occur in any other position than the Prall-triller—i.e., after a descending second with which it is connected legato and diminuendo—




As this composite Manier contains more notes than the simple Manieren which constitutes it, it occupies the time of a rather long note; consequently this Manier is in such case preferable to a simple Prall-triller—



On the other hand, in an *Allegretto*—



* This particular Manier, Prallender Doppelschlag, a "rattling turn," as the author calls it, has hitherto not been specially indicated. The complex sign  has been a source of much confusion. Haydn, and through him, probably, the Viennese publishers, used it in a lax sort of way. It has proved a vexatious puzzle to the present day. It scares people away from the correct text of C. Ph. E. Bach's clavier works, and induces misinterpretation of Haydn and Mozart.

or in a quicker *tempo*, a Prall-triller will prove of better effect than a composite Manier. In pieces of *moderately quick time*, a Doppelschlag is *now and then* played as at (a)—



This mode of playing it is satisfactory when the bass happens to be such that no incorrect harmony ensues (b)—



a mistake on this point is shown at (b 2).^{*} The Doppelschlag is played in the way of semi-cadences as at (b 1), and at full cadences (b 3). It is, however, easy and perhaps advisable in this case to write out the Manier as shown under (b) instead of using the sign ∞.

29. If three notes descend *in slow time*, a Vorschlag may ensue before the middle note, whereupon the note itself takes a "Prallender Doppelschlag," which again is followed by a Vorschlag before the last note. This case is shown simply at (a), with ornaments at (b)—



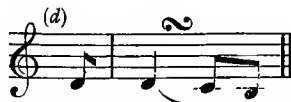
which latter, written out in full, comes to this (c)—



The first Vorschlag is a common thing with slow notes—it fills them properly; besides, a Vorschlag is necessary here so that the "Prallender Doppelschlag" may be conveniently introduced, and not before half the time of the note on which it is placed had expired—which half it fills exactly. The last Vorschlag not only serves to divide and shorten the last long note so that it may stand in proper proportion to the previous note, but it is wanted on account of the Doppelschlag which, like its congener, the shake with closing notes, tends to ascend. The last note must not be detached from the Vorschlag—first, because a Vorschlag and not a Nachschlag is intended; secondly, because in accordance with the instructions concerning Doppelschläge, the last note of which should never be connected with the note following, so that there is always a little space left between them, and the bad effect of a shake connecting with the next following main note may be avoided; thirdly, because the proportional value of the last main note must be retained. It may here again be seen that unpleasant effects are produced when Vorschläge are improperly detached from their main note. To avoid this the "Prallender Doppelschlag" must be played according to rule—*i.e.*, as quick as possible—so that the C (example c) sounds like a simple semiquaver; thus the Vorschlag following will be sufficiently detached from the Doppelschlag. Although this passage looks queer enough when written out in full, and might look worse if it were written in double quick notes, as it would be played in an Adagio, when it is usually indicated by signs, still the art of playing it properly

^{*} *i.e.*, ugly fifths.

consists solely in producing a *very rapid* Prall-triller; if this is done it will sound quite natural and simple. At (d)—



the example has a somewhat different aspect, but the mode of execution as regards the last two main notes remains the same.

30. In playing the Doppelschlag as well as the shake with closing notes a finger must always be kept in reserve, so that there may be fingers enough to play the close properly; and as the "Schnellen" (snapping)* can only be well done with certain fingers, considerable difficulties of fingering often arise, to get over which certain liberties must be taken. Cases of the kind are here shown—



Example (a): the hand is thrown slightly towards the left, so that, after the note E, which is played with the second finger, the third finger takes the following note (D). This must be done as directed by slightly moving the hand, and not by means of the reprehensible practice of turning the third finger over the second. Example (b): the composite Manier compels the third finger to slide down from the black key (A flat) to the white (G). The easiest fingering for a "Prallender Doppelschlag" is given at (c). Nevertheless, this Manier should be practised with all the fingers, for such practice tends to make them strong and agile; moreover, the player is not always free to choose the fingers for this or that Manier.

31. It is not customary to introduce Manieren in the Bass when they are not specially indicated: still there may be occasions—



when a Prallender Doppelschlag can be applied.

(The thirty-second Paragraph is irrelevant, and therefore omitted.)

33. When the Doppelschlag is applied to a staccato note its effect is more powerful and pungent when started with the main note over which it is indicated. I have marked this innovation by a tiny demisemiquaver before the main note which has the Doppelschlag.

Such demisemiquaver will remain equally short in any *tempo*, whether the main note be long or short, since it will always be played with a stiff finger and immediately connected with the first note of the Doppelschlag, which is to be "geschnellt" (snapped).† Thus a novel sort of Doppelschlag is produced, which might be called a "Geschnellter (snapped) Doppelschlag."‡ In connection with rapid notes the present Manier is easier to play than a shake. Indeed, I believe the shake is best applied to comparatively

* See *ante*, p. 21, lines 1 to 4.

† This again applies to the "clavier" only.

‡ It is still occasionally in use, partially written out, as in Chopin's Polonaise in A flat, Op. 53, where it is marked—



long notes only, when it can be sufficiently developed, or else another sort of Manier should be employed in its stead. In rather awkward cases the small demisemiquavers just mentioned will combine with a Doppelschlag as a Prall-triller does and serve in its stead.

34. We have seen that a "Prallender Doppelschlag" can be applied only after a descending second legato; on the other hand, descending seconds and legato passages generally are exactly the points to which a "Geschnellter Doppelschlag" will not apply—



This figure (at *a*) shows the sign for a "Geschnellter Doppelschlag"; the proper execution thereof (*b*), and a few cases in which it can appropriately be introduced (*c*). It occurs, therefore, in the beginning and at the end of a phrase, and before a passage or a skip, but not over a final note, even if it be a short one. It may here be remarked that in music, apart from the clavier, the sign for the shake is commonly used in such cases, whereas in clavier music proper the simple sign for the Doppelschlag should be employed. This Manier may also be applied over an ascending second legato, for example—



It here serves the purpose of a *shake from below* or of a *Doppelschlag from below*—



Here (at *a*) the Manier may occur *before* a legato and *before* a descending second, because *staccato* notes precede it. If it were preceded by legato notes, a simple Doppelschlag—



or an "Anschlag"—



would be better.

35. It will be found difficult or impossible to produce this Manier if it happens to occur upon a note played with the thumb, or the fourth or fifth finger. The other fingers are better fit for it.

36. This Manier of mine must on no account be mistaken for the well known and simple Doppelschlag, which occurs *after* a note. The two Manieren differ greatly, for the latter occurs long after the note to

which it belongs, and is only found in connection with sustained notes, legato. To show the difference both Maniers are subjoined—



37. Lastly, the *Doppelschlag* occurs after two little demisemiquavers which precede its main note. These tiny notes are to be played as rapidly as possible and at once connected with the *Doppelschlag*. They are invariably short. This latter Manier, which no one has indicated before me, may be taken as a short version of a *shake from below*, and may accordingly be used instead of such a shake over a short note. *Doppelschlag from below* would be a good name for this Manier. The way I have chosen to express it and the correct execution are as follows—



If this Manier is used instead of a shake from below, when the preceding note ascends, and is connected with the following note by a slur, a good effect may be obtained by binding the first note of the *Doppelschlag from below* to the preceding note so that it is not again struck : thus—



CHAPTER V.

MORDENTS.

1. THE Mordent is an indispensable Manier; it connects the notes one with another, adds fulness to the sound and brilliancy. It is both long and short. The sign for a LONG Mordent, and the proper execution, is—



The sign is never made to appear longer, but the execution may be prolonged in case of necessity, as at (a)—



The sign for the SHORT Mordent and its effect is shown at (b)—



2. Generally long Mordents are applied to long notes only, and short Mordents to short notes; but the long Mordent is sometimes found over crotchets or quavers according to the tempo, and the short one over notes of any value.

3. There is also a peculiar way of playing the Mordent if it is to be very short—



These two notes are struck simultaneously, but the upper one only is held down, whilst the lower is immediately released. This manner of playing the Mordent is not to be despised, but it should not be introduced so often as the other kinds of Mordent. It occurs *ex abrupto* only—that is to say, without connection.*

4. The Mordent is particularly adapted to ascending and skipping notes; it rarely occurs with descending skips, never with descending seconds. It is found at the beginning, in the middle, and at the end of a piece.

* *I.e.*, upon an isolated note—it is hardly fit for the pianoforte.

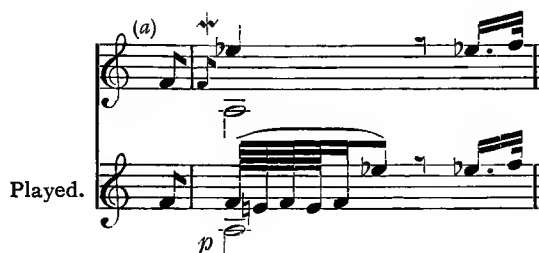
5. It serves to connect *legato* notes when they move diatonically or skip, also when they are furnished with a *Vorschlag*—



Such connection is most frequently effected when there is an ascending second; occasionally, also, when there are *Vorschlge*—



If the *Mordent* is placed over a *Vorschlag* from below, preceding a skip (*a*)—



the main note must be a long one, so that it may lose as much of its value as is required for the emphasis of the *Vorschlag* by means of a long *Mordent*. In such case this *Manier* connects and fills up at the same time. Examples are occasionally found in a *Recitative*.

6. A *Mordent* following a *Vorschlag* is to be played *softly*, according to the rule for playing *Vorschlge*.

7. The *Mordent* serves to fill up sustained notes; it is accordingly found over tied notes (*a*)—



dotted notes (*b*)—



and groups, consisting of repetitions of the same note (*c*)—



or of changing intervals (d)—



In the case of changing intervals the Mordent applies best when a note is being repeated at intervals of one (e) such—



Syncopations may be filled up by the Mordent, which also adds brilliancy.

8. With reference to the above examples *a* and *b*: supposing the tempo to be so slow that a long Mordent would not suffice to fill up, the long note (at *a* 1) may be divided and struck again as indicated (at *a* 3), or *b* 1 can be played as at *b* 2. Such liberty ought not, however, to be taken without sufficient reason. The intention of the composer must not be marred thereby. A clavier player with a good touch can sustain the notes longer than is commonly believed. In dealing with long Mordents the beauty of well-sustained tone must not be sacrificed, and Mordents, like other *Manieren*, are not to be applied at random to every prolonged note. *Whenever Mordents are applied to fill up a little space should always be left between the Mordent and the following main note*; for the best Mordent has an unpleasant effect if it is rapidly connected, like a shake, with the next main note.

9. A Mordent applied to skips and staccato notes has a brilliant effect. For this purpose it is generally played short. It is found over notes which determine the harmony, and which, therefore, often require special stress (a)—



in connection with certain passages consisting of broken chords (b)—



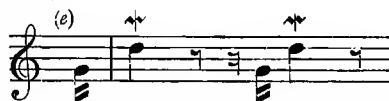
over the middle note of full chords (c)—



in which case a rather long note may take a rather long Mordent. The Mordent also occurs over dotted notes staccato, when the dots are not held down (d)*—



and where a rest follows the main note (e)—



* *I.e.*, where rests instead of dots would better express the intended effect (compare the footnote, *ante* p. 23).

Mordents may be applied to long notes when a comparatively long note follows a number of short ones, which either ascend a second (*f*)—



or skip (*g*)—



10. The Mordent occurs in the bass more frequently than other Manieren, though its sign is rarely marked in the bass part; it occurs over ascending notes (*h*)—



over skips (*i*)—



at, and apart from cadences, especially when the bass proceeds to skip an octave downwards (*k*)—



11. The context determines the accidentals with regard to Mordents as with regard to shakes. The lowest note of a Mordent in the bass frequently has an accidental to render it more strident—



12. In order to have the necessary fingers free for a Mordent after a short note, peculiar fingering is sometimes necessary. (Compare the preceding example.) This fingering requires a moderate tempo, and is justified by the short staccato of the dotted notes; * after the fourth finger has been used the thumb and second finger must be ready for the Mordent. When the third finger plays the long note there is time enough to turn the hand somewhat to the right. Should the particular passage occur without dots or in quick time the ordinary fingering had better be retained.

* Here again the dots stand for short rests.

13. We have seen that the *Mordent*, particularly the long Mordent, is employed to fill up. It can also be made to serve this purpose after a shake; in such case, however, the long main note must be divided, and the Mordent thus separated from the shake. Without this precaution it would be wrong to introduce a Mordent immediately after a shake, because *Manieren should never be massed one immediately after another*. The duration of the Mordent is determined by the tempo. If the tempo is a rather quick one, Mordents, especially long Mordents, are hardly worth having.

14. It may here be remarked that the Mordent and the Prall-triller differ, inasmuch as one Manier applies one way and the other in the opposite way. The Prall-triller can be applied before a descending second only when a Mordent would be inadmissible. These two Manieren have one feature in common; they connect a note (*legato*) with the following second—the Mordent *ascending*, the Prall-triller *descending*. This is clearly shown, thus—



15. Whilst treating of Mordents I must mention an arbitrary Manier, sometimes introduced by singers at the beginning of a piece in slow time, or before a Fermata or a rest. The plain notes to which this Manier is applied, together with the effect, are here given—



As the example shows the notes of a complete Mordent, and the plain notes are such as readily to admit of a Mordent (though as Mordents are usually played it would pass rather quickly), this Manier may be accepted for a slow Mordent, such as (by reason of its slowness) would otherwise be objectionable.

CHAPTER VI.

THE "ANSCHLAG.

1. THE note preceding a main note is repeated, the second above the main note quickly added thereto, and finally the main note is struck; or, the second below, quickly followed by the second above, are made to precede the main note: this is called an Anschlag.

2. An Anschlag may be shown thus—



There are two kinds of Anschlag.

3. The little notes, in the first case, are not taken so rapidly as those in the second; but they are always played softer than the main note—



This Manier renders the melody agreeable, for it serves well to connect the notes, and in some degree to fill up—



May be played delicately thus :

4. The other kind of Anschlag often contains a dot between the two tiny notes;* whereas the kind first mentioned does not admit of such a change, and is used only in pieces of moderate speed when the note following the initial note forms a skip. A number of cases are here shown—



5. An Anschlag, consisting of the seconds below and above the main note, may be applied in quick time—



which also shows the place proper for the Anschlag, inasmuch as no other Manier would here be admissible. The execution of this example is valid for any rate of speed not slower than Andante, but it can well bear a quicker rate.

* That is to say, the player may, if he chooses, dwell a little on the first of the two grace notes.

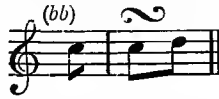
6. An Anschlag, consisting of skip of a *third*, can be applied to all the examples under paragraph 4. The Anschlag of a third also occurs in connection with single notes between rests (a)—



and when a note is repeated before a descending second (b)—



In such a case of repetition before a descending interval the Anschlag appears more appropriate than the Doppelschlag, just as the Doppelschlag sounds best before an ascending second, as at (bb)—



But in a slow tempo the Anschlag will do very well in the following example, as it is more apt to lessen the apparent dissonance of an augmented second* than the Doppelschlag (c)—



The Anschlag is further in use before an ascending second (d)—



and an ascending seventh (e)—



and, similarly, in connection with a Vorschlag before a descending second (f)—

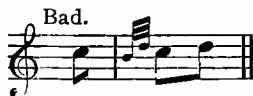


In general it may be said that the Anschlag is more effective when the melody ascends than when it descends; the repetition of a note furnished with an Anschlag, in slow tempo, forms the sole exception (g)—



* "Das Dissonirende." The author's meaning is that the ordinary interval which the grace contains renders the augmented interval of the main notes more readily intelligible.

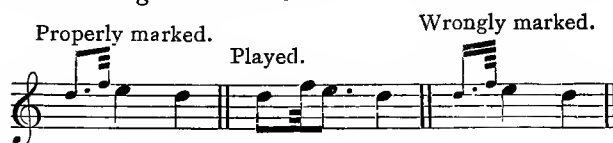
This sort of Anschlag must not be introduced before a note to which an ascending second succeeds. For example—



7. The Anschlag with a dot is indicated either by a Vorschlag from below or as here shown—



There are various ways of fitting it into the time of the bar. In my sample pieces I have always written it out clearly. The note following the Anschlag loses as much of its value as the Anschlag takes up. The following example shows what is right and wrong in this matter—



8. The dotted Anschlag never occurs in quick movements. It is useful, however, in expressive phrases. Its proper place is—before a repeated note (above at *a*), before a note which has ascended a second (above at *b*), which note, in both cases, must afterwards descend, either by means of a Vorschlag (*b*) or without it (*a*). The example (*a*) often forms a cæsura (break in the phrase) in an Adagio. An example given in the section on Vorschläge—



records a case where, on account of the prolonged note F, this kind of Anschlag will serve better than a mere Vorschlag. The proper execution is—



9. No one who understands the origin of this Manier will fail to apply it properly. If a note rises a second by means of a short or long Vorschlag from below (*a*)—



and a short Vorschlag from above be added before the next main note is struck (*b*)—



a dot* will arise after the first Vorschlag, and the result is our dotted Anschlag (*c*)—



But this does not hold good unless one or more of the notes following the main notes of the Anschlag descend.

* I.e., a prolongation more or less.

10. In the execution of this Anschlag it should be remembered that the first tiny note before the dot is always loud, and the one following, together with the main note, always soft. The last tiny note to be connected with the main note as rapidly as possible, and all the notes played legato—

Written.



Played.





This figure shows several examples and their execution. I have indicated this Manier as above on purpose, as the practice of marking it by means of a mere Vorschlag is insufficient. The more expressive the phrase, and the slower the tempo, the more prolonged the dot should be—

Played.



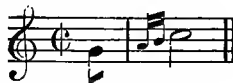
CHAPTER VII.

THE "SCHLEIFER" (THE SLIDE).

1. THE Schleifer occurs both *with and without a dot*. The name Schleifer (slide) denotes the execution.
2. The Schleifer *without a dot* consists of *two* or of *three* little notes, which are played before the main note
3. Schleifer of two notes are indicated by two little demisemiquavers—



In *Allabreve* time (2-2) semiquavers will suffice—



This Manier is occasionally indicated as at (a)—



It is also frequently written out in full (b)—



4. Schleifer of two tiny notes differ from those of three tiny notes in two ways—first, the former always occur before a skip, when they fill the intervening space, as shown above; whereas the latter, as we shall presently see, may occur otherwise; secondly, the former are always played rapidly (see *b* above), whereas the latter need not be so played.

5. This figure (a)—



shows the execution of a *Schleifer of three tiny notes*. The speed of this Manier is regulated by the context and the tempo. As there is no sign in common use for this Schleifer of three notes, and as its execution is exactly that of a *Doppelschlag* in contrary motion, I have thought it convenient to use a sign, viz. (a)—



* Observe that this sign is the sign of the turn *reversed*—a source of much confusion since Hummel. Compare the section J. S. Bach, *ante* p. 163, line 6 from below, and Hummel, *post*.

instead of taking the trouble to write out the three little notes, as is sometimes done (b)—



My mode of indicating it is easier to read, inasmuch as the main notes remain closer together.*

6. This Manier is fit for very quick and very slow music, for the lightest as well as the most expressive, and is therefore applied in two very different ways. First, in very quick bits, to fill up and to add brilliancy; in such case it may be used instead of a *shake from below without closing notes*, supposing the main note to be too short for such a shake—



It is always played rapidly. The main note following may happen to move diatonically or to skip.

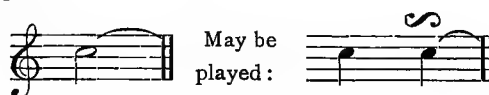
7 Secondly: This Schleifer may be usefully employed as a plaintive Manier (*traurige Manier*) in expressive bits, especially in an Adagio. It should then be played delicately and *piano*, with much feeling, and a certain freedom as regards the value of the notes which ought not to be too slavishly observed. This Schleifer most commonly occurs upon a repeated note—



Moreover, it occurs in connection with ascending notes and with skips (b)—



Obviously in such cases this Schleifer is but an *Anschlag with a skip of a third* slowly filled up. It serves well to fill up an expressive pause—



8. As dissonances are more fit to express emotion than consonances, this Manier is more often applied to the former than to the latter—it is thus frequently placed over a dissonant and prolonged note which it partially fills up. Under such circumstances it is also used in an Allegro movement, particularly when a passage is changed from major to minor. This Schleifer is particularly adapted to the

* The proposed sign has not come into general use; it was found to be too easily mistaken for the sign of a Doppelschlag.

diminished seventh, the augmented sixth together with the fifth, also the sixth together with the augmented fourth and minor third, and other such harmonic arrangements of intervals. The movement up or down of the melodic notes following all sorts of Manieren is mainly determined by the bass; it is obvious therefore that this kind of Schleifer tends downwards

9. Two things may be learnt on this occasion: First, that with certain melodies simple and delicate expression is of more importance than mere filling up, and that a player is not always bound to choose Manieren of many notes; for he might otherwise play a *Doppelschlag from below* instead of this Schleifer, since the notes of the two Manieren are somewhat similar. Secondly: That the expressive effect of a Manier does not lie in its brevity, since it would otherwise follow that an Anschlag consisting of two notes only, or an Anschlag filled up, which amounts to the same thing, might be taken to possess an expressive power equal to that of our Schleifer.

10. This Schleifer of three little notes will readily convey an impression of sadness, whereas the Schleifer of two notes with an intervening dot will as readily arouse a sense of pleasant satisfaction.

11. The Schleifer of two notes with a dot may be thus shown—



its arrangement with regard to time is a matter of feeling, and varies more than that of any other Manier. In my sample pieces I have taken particular care to mark the execution of this Manier, as well as that of the dotted Anschlag.

12. Further examples and their execution—

(a) Written. Played.

(b) Written. Played.

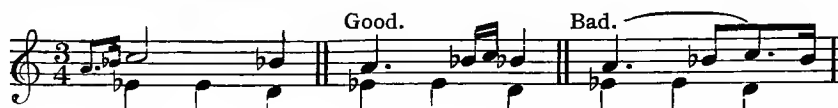
(c) Played. (d) Played. or

(e) Played. or

(f) Played.



In the following example the arrangement marked "good" fits the bass better as regards time than that marked



"bad." Altogether the majority of these examples may be taken as showing the proper place for this Manier—as a glance at the single note is enough to show that the harshness of the dissonances, or the bareness of the open octaves, demand something to fill up. But no Manier other than a Schleifer seems applicable. The notes following this Manier *generally* descend; though it may be seen here—



that the melody may continue on the same note.

13. Whatever else belongs to the proper execution of this Manier is shown under (b) and (c), paragraph 12, *ante*. We may see there that the note with a dot is to be played *forte*, whereas the following little note to the main note is to be *piano*. The dot over the little slur (at b) signifies that the finger playing this note is to be raised before the value of the note has expired; consequently, as shown (at c), the dot after the main note is converted into a rest.*

* Compare the footnotes *ante* pp. 11, 23, and the text, *post* p. 59.

• **A**

33

2

io

2

17



or

N

(d) Written. May be played thus:

(e) Written. May be played thus:

(f) Written. Played.

(g) Written. May be played thus:

(h) Written. May be played thus:

The examples require a slow or at least a moderate tempo. *The ornaments always stand in some relation to the character of the piece, and they cannot be appropriately introduced without particular regard to this character.* The figures under the bass part which show the harmony will serve as some sort of guide in the matter of accidentals.

6. A player who is unable to apply elaborate Manieren to Fermatas* can get over the difficulty by applying a prolonged shake from below to any Vorhalt from *above* which may occur before the final note in the treble (a)—



But if there should happen to be a Vorhalt from *below*, it is to be played simply as it stands and the above-mentioned prolonged shake applied to the main note (b)—



This shake can also be applied to Fermatas when there is no Vorschlag (c)—



* I.e., to improvise Cadenzas.

THE "BEBUNG" (PORTAMENTO, VIBRATO).

(From the Chapter entitled "Vom Vortrag"—on style and execution.)



NOTES slurred and surmounted with dots are used to express the "Bebung" (Portamento) on the clavier.

The *Bebung* proper (*i.e.*, gentle reiterated pressure of the key) may be applied to any long and expressive note. It is played thus: the finger does not lose touch of the key—it balances, or, as it were, weighs the key.*

A *Bebung* is best begun in the middle of the value of the note. Here follows a lengthy quotation anent "*Bebung*" from C. Ph. E. Bach.

"Sechs clavier Sonaten für Kenner," &c. (edit. Baumgart).

Sonata II., in F.

Andante.

* "In dem mann mit dem auf der Taste liegen bleibenden Finger solche gleichsam wiegt." Besides the slow "*Bebung*" the clavichord was capable of producing the "*Vibrato*" proper. The writer's friend, Mr. A. J. Hipkins, reports: "I have tried the thing again and again, and have watched the behaviour of the strings. One can really produce, in the clavichord I have, faint tremulous sounds at about the same pitch, and I have no doubt that with a *one-stringed* instrument this effect could be easier got, as one string must offer less *inertia* to the tangent than two." C. Ph. E. Bach's expression, "das Tragen der Töne," which Franklin Taylor in Grove's Dict. takes to mean sustaining power only, should therefore be understood as including both "*Bebung*" and "*Vibrato*." Compare Diruta, p. 3, *ante*.

† Compare the interpretation of such things suggested in the version of Byrde's Pavana "The Earle of Salisbury," Part I., p. 20.

ON THE IRREGULAR VALUE OF DOTS.

("Vom Vortrage," Paragraph 23.)

Short notes following dots are invariably to be played shorter than they are written.

This being a rule, it appears superfluous to write such short notes with additional dots.*



Occasionally† the rhythmical arrangement may necessitate a strict adherence to the single dot as written—



A single dot after a single note, and, similarly, dots after long and short notes in slow time, generally signify that the notes are to be sustained. But if a number of dotted notes, especially in quick tempo, succeed one another, the notes are often not meant to be sustained,‡ although, as written, the keys would have to be held down. This being so, composers ought to indicate their intentions clearly; if they happen to have omitted the requisite indications, the context must serve to elucidate matters.

Dots after comparatively short notes, followed by still shorter notes, ought to be sustained—*i.e.*, the dots are intended to show that the notes to which they belong are notes "of value." Couperin's *notes de valeur*—



(In substance the author teaches that the dot has an approximate value—a trifle more or a trifle less—according to the context.)

When short notes have *Manieren* over them—such as shakes or turns—some allowance in point of time must be made.

* Or with additional strokes to their tails. But the author here and there actually takes the trouble to add such strokes

when he wants to make quite sure; witness the first bar of



Sonata II., "Sechs

Sonaten, 1779," and elsewhere.

† Indeed, very frequently.

‡ *I.e.*, the dots signify a short rest.

TEMPO RUBATO (From Paragraph 28, *ibid*).

WITH regard to this sort of tempo, the principal point and the most difficult is that all notes of *equal* value must be rendered strictly *equal* one to another.*



If the executant upon the clavier manages matters in such wise that one hand appears to play against time *whilst the other hand strictly observes the beat*, then the right thing has been done. In such case the parts rarely move simultaneously, but they fit together all the same. When the *Tempo rubato* ends with a break in the phrase (*cæsura*) some part of the latter may form part of the *rubato*—it being understood that the beginning and end of every *rubato* must chime with the fundamental bass.†

The *Tempo rubato* may be applied to slow notes in tender and sad phrases; it applies better to dissonant than to consonant successions. Rubato demands both judgment and feeling—a player possessed of these qualities will find it easy to play any phrase, no matter which, with the degree of irregularity here intended; and it may even be worth his while to *practise rubato* in connection with all sorts of phrases. Without refinement and sensibility, however, the result will be disappointing.

If the treble is played slavishly in time, the other parts will have to be played with equal strictness—which will of course make rubato impossible. Players, singers, and instrumentalists, when they are performing with accompaniments, will find this irregular sort of tempo much easier than clavier players; for a clavier player's left hand generally accompanies his right. When the clavier is played without accompaniment the bass may here and there be allowed to deviate a little should any necessity arise—there can be no harm in this so long as the harmony remains the same.

My clavier pieces contain many examples of *Tempo rubato*, and I have taken pains to indicate it as well as may be. One who understands the requirements of rubato will not feel himself bound by the irregular numbers of notes grouped together, such as groups of 5, 7, 11, and the like; he will take a lesser or a greater number as his impulse prompts him.

ARPEGGIO (Paragraph 26, *ibid*).

THE usual marks for broken chords are downwards,  and upwards,  (These marks are thus employed by Couperin, Rameau, and J. S. Bach; see, *ante*).



A stroke through a chord rising from left to right indicates an arpeggio with an *acciaccatura*.

If a chord written in long notes is marked “arpeggio,” the harmony is to be broken *both upwards and downwards*—*several times* in succession (*einigemal hinauf und herunter gebrochen*). This applies to such bits as the *Fantasia* marked “arpeggio,” which forms the introduction to J. S. Bach's *Fugue in A minor*, beginning—



* *I.e.*, quaver to match quaver, semiquaver to match semiquaver, according to the prevailing rate of speed. This applies to irregular groups of notes in *Cadenzas* upon a *Fermata*, and to pieces such as the *Prelude* to Handel's *First Suite* in A major, and the like. Compare Bülow's version of the *Recitatives* in J. S. Bach's *Chromatic Fantasia*.

† It will be found well worth while to compare this with the remarks on *Tempo rubato*, *ante*, Part I., under Caccini, pp. 35, 36; Frescobaldi, pp. 52, 53, 54; Tosi, p. 128; and J. S. Bach, pp. 190, 191, 192.

LEOPOLD MOZART 1719-1787.

“Gründliche Violinschule,” 1756 ; second edition augmented by
the Author, 1770.

II.

LEOPOLD MOZART's book, in so far as it concerns ornamentation, is representative of the South-German practice. He occasionally calls things by different names, but in substance his directions and examples are in accord with those of his North-German contemporaries—Quantz, Marpurg, C. Ph. E. Bach. He inclines somewhat towards the lax ways of Italian violinists and vocalists, and fails to distinguish with sufficient clearness between improvised divisions and graces proper. His nomenclature is comparatively simple; now and then, however, it is wanting in precision; thus he has three sorts of "mordant," and lumps together both long and short mordents, the Anschlag, and the turn.

He emphasises certain particulars, viz. :—

- a. Short appoggiature (Vorschläge) indicated by *small semiquavers are to be played as quickly as possible.*
- b. All shakes, *even the shortest transient shakes, start with the upper accessory.*
- c. Passing appoggiature ("Nachschläge," "Durchgehende Vorschläge") follow one main note and precede another, thus connecting the two—they belong to the time of the former. His examples of this kind of appoggiature between a succession of main notes descending in thirds are identical with those of Quantz, Marpurg, and others—and his words again confirm the interpretation of such things as given in the chapter J. S. Bach in Part I.

Sundry explanations of embellishments, "Auszierungen," from the author's second edition, are here appended. The indications of "bowing" are copied from the original :—

"Vorschläge, long—

Written.



Played.



“Vorschläge, short. The grace notes as quick as possible ; stress on the main notes—



“Durchgehende Vorschläge (passing Appoggiature). These Vorschläge do not pertain to the time of a main note towards which they tend, but they must be played in the time of the preceding note—



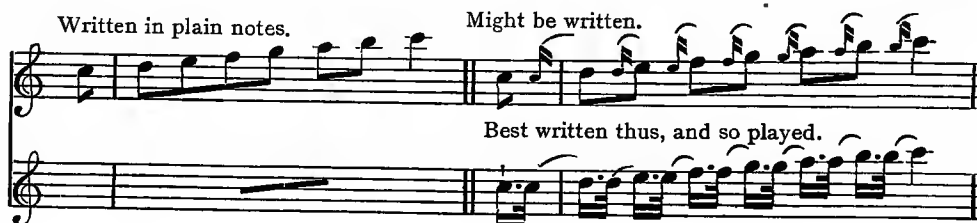
“The plain notes might have the Vorschläge written out thus—



“Anyway, they are played as follows, and had better be written so—

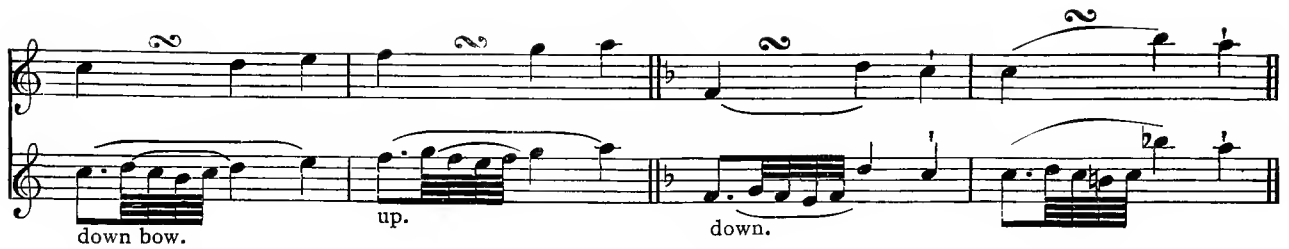


“Such passing Appoggiature can also be applied to ascending or descending scale passages—

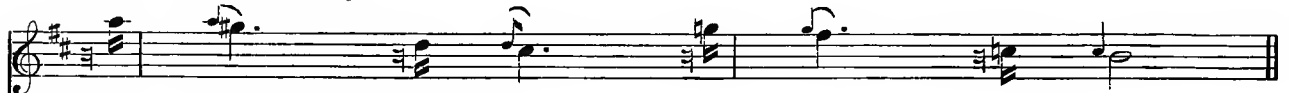


“Mit dem Doppelschlag (combination of appoggiatura and turn)—





“ With a *Vorschlag* only—



“ With a *Halbtriller* (*circulo mezzo*)—



“ Played thus :



“ *Nachschläge* (after-beats)—



“ Shakes (with the major second)—



“ Shakes (with the minor second)—



“ A simple shake, beginning with the upper accessory—



“ *Idem*, prepared by a *Vorschlag* descending—



"*Idem*, prepared by a Vorschlag ascending, and with an 'Ueberwurf' (capping note, Anschlag)—



"*Idem*, prepared with a 'Ribattuta'—



"The usual close to a long shake—



"Shake with closing notes—



"Shake with a more elaborate close—



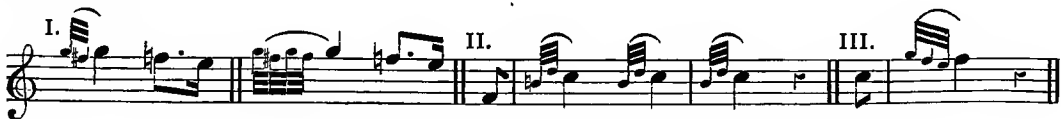
"All short shakes are played with a quick Vorschlag and Nachschlag—



"Short shakes, or so-called Pralltriller"—



"Three sorts of mordent—



* This is important with regard to W. A. Mozart's notation. See *post.*

"The Battement" (prolonged *mordent*) ought to be distinguished from the shake. The "Battement" is played with the *semitone beneath* the main note, whereas the shake begins with the upper accessory (tone or semitone)—



"The Ribattuta—



"Simple notes embellished by means of the Groppo—



"The Circulo—



"The Tirata—



Molto allegro. *Adagio.*

Molto allegro. *Adagio.* (A "slow Tirata with triplets.")

Adagio. *Adagio.* (*tr*)

Adagio. ("with a Tirata through the semitones.") (*tr*)

(*tr*) ("with a passage in thirds.")

NICOLO PASQUALI.

“The Art of Fingering the Harpsichord.” A posthumous publication which had a large sale, far above its deserts. Edinburgh. (Without date—probably before 1757.)

JOHANN CHRISTOPH FRIEDRICH

BACH 1732-1795.

JAMES HOOK 1746-1827.







“Guida di Musica, an instruction book for the harpsichord or the pianoforte,” published between 1778 and 1787.

DOM BEDOS DE CELLES . . .

III.

NICOLO PASQUALI, born in Italy, settled in Edinburgh, 1743, and died there 1757.

Names and Signs for Graces—

Beat.	Shake.	Turn.	Turned shake.	Appoggiatura.	Bearing (Slide).
					

Example :





Tune,
"Tweed
Side."

"Lesson of
Graces."*





* The rather clumsy notation is copied from the original, except that short appoggiature, which the author marks as small , have been crossed .

tr * * || * tr

* * || *

tr * || || *

* || ||

tr * * || * tr

* * * * *

BACH (JOHANN CHRISTOPH FRIEDRICH,
KNOWN AS THE BACH OF BÜCKEBURG),

“Musikalische Nebenstunden. Erstes Heft.” Printed at Rinteln, 1787.

Preface dated Bückeburg, February, 1787.

Anweisung wie die über den Noten befindlichen Manieren ausgeführet werden müssen :

1. *oder:* 2. 3. 4. 5. 6. *Adagio. Moderato. Presto.* 7. 8. 9. 10. 11. 12. 13. *oder:* 14.

1. Der Triller. 2. Der Triller mit dem Nachschlag. 3. Der Triller von unten. 4. Der Triller von oben. 5. Der halbe oder Pralltriller. 6, 7, 8, 9, 10. Der Doppelschlag. 11. Der prallende Doppelschlag. 12. Der Doppelschlag, oder der von unten. 13. Der lange Mordent in (*sic*) langsamen (*sic*) Tempo. 14. Der kurze oder gewöhnliche Mordent.

P. 22 shows an air, Arie di William Bach (*sic*), by a son of the author. “Seyd gegrüsst ihr grün bemoosten Hügel,” in E flat—a good specimen of eighteenth century pathos—has a taste of Gluck and early Beethoven.

* * * * *

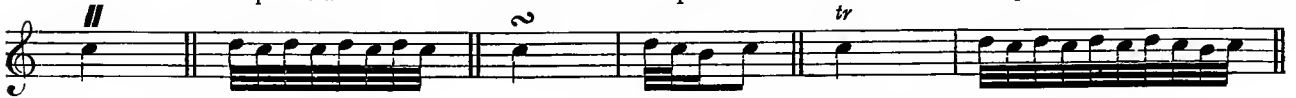
For the sake of historical sequence mention must be made here of *George Simon Löhlein's "Clavierschule,"* 1765—of which a fifth edition appeared in 1791. Löhlein's "Tutor," like so many a popular German Tutor since, may be described as C. Ph. E. Bach's "*Versuch*" made easy—for beginners and amateurs. Certain earlier publications, *Printz's "Anweisung,"* 1671—third edition, 1685; *Heinichen's "General Bass,"* 1728; *Maichelbeck's "Caecilia,"* 1738; *Adlung's "Musicalische Gelahrtheit,"* 1758, need not be quoted from, for, like Löhlein's book, they contain nothing about Ornamentation which has not already been adduced on better authority.

* * * * *


JAMES HOOK, author of "Within a mile of Edinburgh town," which tune has become a folksong, has the following list

"OF SHAKES AND GRACES."

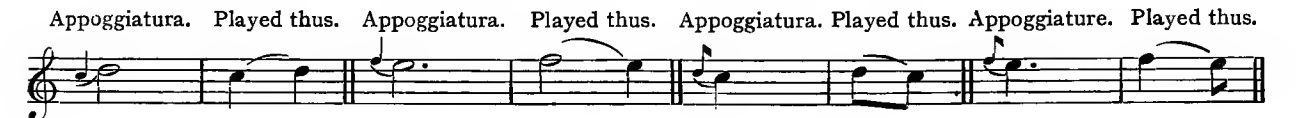
A shake. Explained. A turn. Explained. A turned shake. Explained.



A beat. Explained. A trill. Explained. The transient shake. Explained.



Appoggiatura. Played thus. Appoggiatura. Played thus. Appoggiatura. Played thus. Appoggiatura. Played thus.



* * * * *

The Benedictine father, DOM BEDOS' DE CELLES' book, "*L'Art du Facteur d'orgues*," 1766, contains a curious chapter on the setting of tunes upon the cylinder of an "orgue mécanique," a musical box, a barrel-organ. The mechanical process is explained by diagrams showing the arrangement of the cylinder, the time it takes to revolve, and the space occupied thereon by each bar of the music, every note having its peg. For illustration, the author gives a Romance in C, 4-4, by Balbastre, the cembalist (1729-1799), with all the graces completely written out note for note under that master's supervision. These graces are exactly divided into the time of the bar so as to admit of their being "pricked" upon the cylinder in accordance with the diagrams, and it is pleasant to find that the division is in complete accord with the teaching of D'Anglebert, Couperin, Rameau, &c. Shakes and mordents, without exception, belong to the time of the main note; all shakes start with the accessory, and the long shakes have a profusion of repercussions. It is in the number of these repercussions that the singular interest of Dom Bedos' illustration lies. For these repercussions, taken together with the time allowed for the revolution of the cylinder, furnish exact evidence of the fact repeatedly touched upon by the writer, that the average speed of musical performances in the last century and earlier was somewhat less than it is now; and, moreover, that the graces form some sort of guide as to the true *tempo* of a piece of old fashioned music.* "*Dans l'exécution de la Romance de Balbastre, qui est assez lente dans son mouvement,*" says Dom Bedos, "*au lieu d'une seconde par mesure, il y a presque deux et demie.*" The piece consists of 68 bars† and occupies, according to the diagrams, about 165 seconds, which shows a considerably slower tempo than a modern player would be likely to choose if the piece were put before him in the ordinary way with mere notes and signs for graces.

* Compare the remarks on Tempo under J. S. Bach, *ante*, I., pp. 193, 194, and under Purcell.

† It is somewhat curtailed in Madame Szarvady's reprint, which omits all graces.—Leipzig, Bartolf Senf.

DANIEL GOTTLOB TÜRK.

“ Klavierschule oder Anweisung zum Klavierspielen für Lehrer und
Lernende, mit kritischen Anmerkungen.” (1789.)

IV.

TÜRK'S "school," much and indiscriminately borrowed from by writers of modern instruction books, is a sort of compendium marking the transition from the treatment of the clavichord and harpsichord to that of the pianoforte. With regard to ornaments, the author's copious and consistent precepts, examples, and explanations are well worth having, but they cannot be strictly applied to compositions anterior to those of C. Ph. E. Bach.

“Vorschläge, long :

Written.

Played.



The image shows two staves of musical notation. The top staff is labeled 'Written.' and the bottom staff is labeled 'Played.' Both staves are in treble clef and contain a sequence of notes and rests. The notation is written in a style that suggests a comparison between a written score and its performance.

“Vorschläge, short :

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains four measures of music, each starting with a sharp sign indicating a key signature change. The bottom staff is in bass clef and contains four measures of music, each starting with a sharp sign indicating a key signature change. The music is written in a simple, folk-like style.

“ Vorschläge, before dotted notes :

The image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and a solo voice or instrument. It begins with a piano introduction in 3/4 time, marked 'Andante'. The introduction features a melody in the right hand and a bass line in the left hand, both in G major. The tempo then changes to 'Adagio' for the solo section, which is in 6/4 time. The solo section is marked 'Allegretto' and features a melody in the right hand and a bass line in the left hand, both in G major. The score is written on a grand staff with a treble and bass clef. The tempo markings 'Andante' and 'Adagio' are clearly visible. The key signature is one sharp (F#), indicating G major or D minor. The time signatures are 3/4 and 6/4. The score is a page from a larger work, as indicated by the page number '1' in the bottom right corner.

Right. Wrong. Wrong.

*

“ Every long Vorschlag is to be played with more emphasis than the following main note, thus—

f mf f mf (or) *mf p mf p f mf mf p*

“ With short Vorschläge the stress usually falls upon the main note.

“ Short Vorschläge occur as follow:—

“ 1. Before reiterated notes—

* Türk's “ explanation,” here, appears rather dubious.

“ 2. Before a rather short note followed by more notes of the same value—



“ 3. Before staccato notes—



“ 4. Before skips—



“ 5. At the beginning of a movement, of a phrase, or after a rest—



“ 6. Before syncopations—



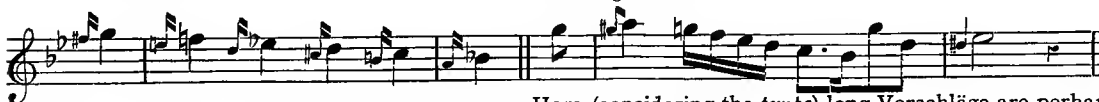
“ And when the melody ascends, and returns immediately after—



“ Where the intervals indicated by tiny notes do not pertain to the diatonic scale of the key in which the piece is written, or to the diatonic scale of the key into which the composer has modulated—



Andante grazioso.



Here (considering the *tempo*) long Vorschläge are perhaps more appropriate.

“ Short Vorschläge, more than a tone distant from the main note—



“ Exceptions :



“ Nachschläge :

Written thus :



May be played as
Vorschläge.



Or may be played as
Nachschläge.



“ Formerly Nachschläge were written with the hooks turned back, thus—

Ascending. Descending.* Also thus— And thus—†



They are to be played *legato*.



“ Anschlag (Doppel-Vorschlag). The Anschlag occurs only upon notes which have the stress—



* Marpurg's practice, *ante*.

† Walther's and Matteson's practice, *ante*.

Andante.

Largo.

Wrong. Right.

“Schleifer” (Slide, Coulé), short—

Adagio.

“Schneller” (Pincé renversé) occurs in one way only—i.e., quick—

“Triller (trillo, tremblement, shake), marked *tr* or †—

tr (or †) *tr* *tr*

Allegro assai. *Alla breve.* *Andante.*

* The author's use of this sign to express anything resembling a slide is anomalous.

“ Without closing notes—



“ Ordinary shakes are, as a rule, begun with the accessory note—



“ To make sure of the shake being begun with the accessory some composers add a short appoggiatura, thus—



“ Long appoggiatura before a shake—



“ Further examples of shakes without closing notes—



“ Shakes with closing notes*—



* See ante, under C. Ph. E. Bach.

Written. *tr* *tr* Played.

Adagio.

or

or

The first system shows a single treble staff with a trill (tr) and a triplet. The second system shows a treble and bass staff with a trill (tr) and a triplet. The third system shows a treble and bass staff with a trill (tr) and a triplet, with the word 'Adagio.' above the treble staff. The fourth system shows a treble and bass staff with a trill (tr) and a triplet, with the word 'or' above the treble staff and 'or' below the bass staff.

“In the case of Triplets the closing notes are not wanted—

3 3 3

The system shows a treble and bass staff with three triplets, each marked with a '3' and a wavy line.

“Shakes upon Fermatas are frequently played with slow closing notes, thus—

tr *tr*

The system shows a treble and bass staff with two shakes (tr) upon fermatas.

“Shakes with additional notes from below—

tr *tr* Played.

The system shows a treble and bass staff with two shakes (tr) and additional notes from below, marked with a wavy line and 'tr'. The word 'Played.' is below the bass staff.

“Shakes with additional notes from above—

Played.

The system shows a treble and bass staff with two shakes (tr) and additional notes from above, marked with a wavy line. The word 'Played.' is to the left of the bass staff.

“ Pralltriller*—



“ The Schneller has the same sign—†



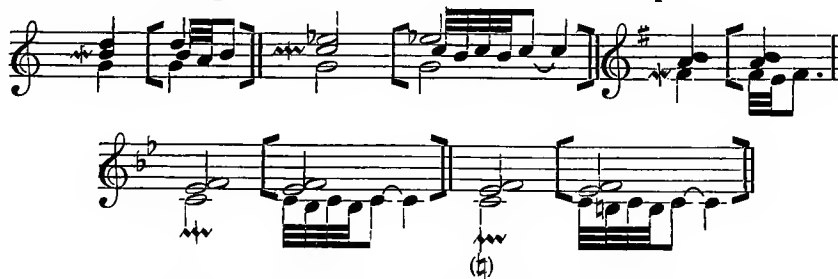
“ Mordent (Pincé), short—



“ Mordent, long—



“ Mordents, both short and long, now and then occur in some inner part—



* The author here follows C. Ph. E. Bach.

† Compare the Allegro of Beethoven's Sonate pathétique.

“Zusammenschlag (Pincé étouffé; Acciaccatura) is akin to the short Mordent. The keys are struck simultaneously, and the lower key is left at once, while the upper one is held down—*

Written.

Played.

The image shows two staves of music. The top staff, labeled 'Written.', contains a melody in treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135

“Acciaccatura and Arpeggio combined—

Written.

“The Battement (Battimento)—as played on the violin, flute, &c., rather than on the clavier—closely resembles the Mordent, the difference being this: The Mordent always begins with the main note; the Battement always begins with the accessory. The Battement must be played quickly—

Written. 

Played. *Allegro.* *f*  *Moderato.* *f* 

“Doppelschlag (Doublé, the turn)—

The musical score for 'The Merry Widow' by Franz Lehár is presented in a single system with four staves. The first staff contains the tempo markings 'Moderato.', 'Adagio.', and 'Presto. or' above the music. The second staff continues the musical notation. The third staff features a key signature change to one sharp (F#) and a time signature change to 2/4. The fourth staff continues the musical notation, including a key signature change to one flat (Bb) and a time signature change to 3/4. The score is written in a standard musical notation style with various note values, rests, and bar lines.

* *i.e.*, on the clavichord and harpsichord. The trick is not fit for the pianoforte. Compare Geminiani, *ante*, Part I.

“Doppelschlag (turn) following a Vorschlag—

The musical score consists of five systems of two staves each. The first system shows a treble staff with a Vorschlag (grace note) and a Doppelschlag (turn) figure, and a bass staff with a corresponding accompaniment. The second system includes tempo markings: *Andante* and *Allegro*. The third system includes *Moderato* and *Allegro*. The fourth system includes *Moderato* and *Allegro*. The fifth system includes *Moderato* and *Allegro*. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

“Der geschnellte* Doppelschlag (Die Rolle, Groppo) begins with the main note, which must *not* be struck twice in succession—

Written. Right. Wrong. †

Played. Right. Wrong. †

The musical notation shows a treble staff with a Vorschlag (grace note) and a Doppelschlag (turn) figure, and a bass staff with a corresponding accompaniment. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

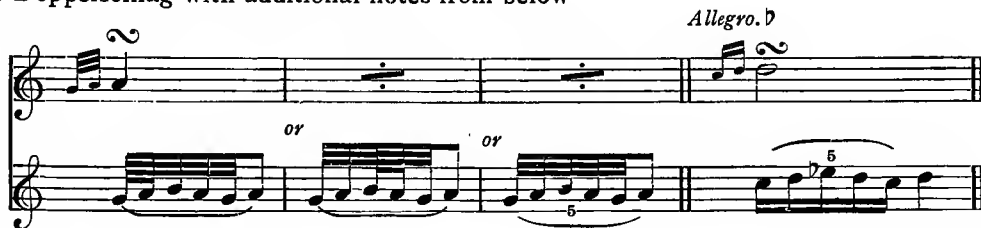
* Anent “schnellen,” see the remarks under C. Ph. E. Bach.

† Compare Chopin, *post*, Polonaise in A flat.

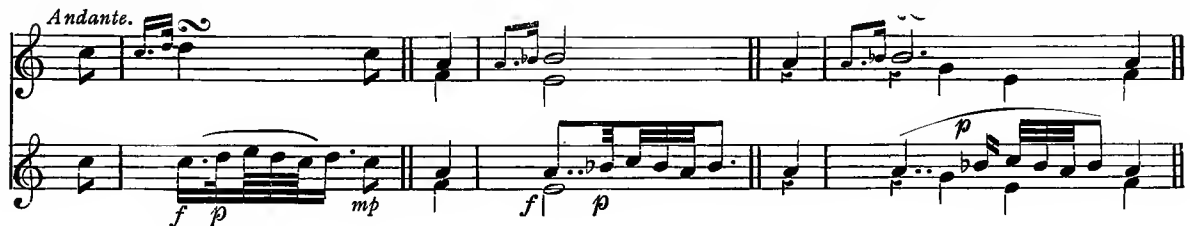
"Der geschnellte Doppelschlag" reversed. (Die umgekehrte Rolle, Groppo reversed)—



"Short Doppelschlag with additional notes from below—



"Long (or dotted) Doppelschlag from below. (Türk regrets that 'this pleasant Manier,' a fad of his own, is so little in use. 'In tender pieces it can be employed with very good effect')—



"Der Prallende Doppelschlag (Getrillter Doppelschlag)"—i.e., Pralltriller with closing notes—



* With regard to these two signs, there is probably an engraver's mistake in the original—they ought to stand upside down—i.e., the curve starting above and ending below.

“Bebung (Balancement; Ital., Tremolo) can only be employed with good effect upon sustained (long) notes, particularly in pieces of a plaintive or sentimental character. The finger is to remain on the key for the full duration of the note, and the tone is to be sustained by means of reiterated and gentle pressure (durch einen mehrmals wiederholten gelinden Druck); this manner of touch pertains to the Clavichord—



“Various sorts of Arpeggio—

“Long notes to be held down—

“Arpeggio and Vorschläge—

“Zurückschlag (Ribattuta) may be introduced before the final shake in an improvised Cadenza—

GLUCK 1714-1787.
HAYDN 1732-1809.

V.

GLUCK's ornaments, as given in the only trustworthy edition of his principal works: "Publié par Mlle. F. Pelletan et B. Damcke" (full scores, printed at Leipzig for S. Richault, Paris), are of the simplest: appoggiature long, or short, the duration determined by the *tempo* and the prevailing sentiment, ordinary turns and shakes, slides, and the combination of short appoggiature from above or below with shakes. There is no need to enlarge upon them here. It is likely that in the vocal parts ornaments were introduced which are not indicated in the score, but these will certainly have been of the same description as those marked in the instrumental parts. As to expression generally, it may be surmised that *the ornaments were employed to add to the force of the words.*

* * * * *

In two letters to the Vienna publisher, Artaria, HAYDN endeavours to cure that publisher's engravers of their bad habit of substituting one sign for another. *th.*, Haydn writes, signifies a shake, whereas *✧* means a short mordent (halber mordent), and he requests the correction of such blunders in the proofs. The engravers are further enjoined "to put the sign for the turn in its proper place." With a dotted note, "*the turn is to stand over the dot,*" and sufficient space is to be left between the notes to make this clear.

Haydn has again and again acknowledged his obligations to C. Ph. E. Bach's "Versuch." In the matter of ornaments especially, he faithfully followed in the elder master's way. Any puzzle, therefore, as to Haydn's intentions when he marks a grace by a sign may be solved by reference to C. Ph. E. Bach's directions, *ante*.

The following turns have been misinterpreted in some recent annotated editions of Haydn's Sonatas:—



And also in the pianoforte score of the "Creation," Nos. 5 and 25, where the *tempo* regulates the speed of the turns—



The same turn *Andante*—



MOZART 1756-1791.
CHERUBINI 1760-1842.

VI.

THERE is no evidence which could lead one to believe that W. A. MOZART departed from his father's practice as regards the rendering of ornaments. Reference to Leopold Mozart's book, *ante* p. 77 to p. 77, will suffice to decide questions that may arise. The sole source of trouble is the inconsistent use engravers and editors have made of the signs for long and short appoggiature, for turns, and for combinations of turn and shake. In the publications of André, of Offenbach-am-Main, the source of most reprints of Mozart's instrumental works, appoggiature, whether short or long, are generally indicated by *f*, and attempts are constantly made to show the meaning of the signs for turns and other graces by tiny notes. But such tiny notes, be they the composer's own or not, merely show the pitch and the accidentals pertaining to the notes of the ornament, *whereas they hardly ever show the rhythmical arrangement of such notes.**

The subjoined examples consist, for the most part, of cases regarding which the writer's pupils and friends have been in some way puzzled. The attempts at a solution are in accordance with the following precept:—

In case of doubt, sing or play the main notes of the entire phrase without ornaments, but in full *tempo*. Then insert the sign where it seems wanted, and interpret as you are told—*e.g.*, in Leopold Mozart's "Gründliche Violinschule."

The numbers refer to Köchel's catalogue of Mozart's works:—thus, K., No. 310—

Sonata in A minor, K. 310.

Andante cantabile.



All these Vorschläge should have been printed as *long* ones, execution thus—



Long Vorschlag—

Sonata in B♭, K. 333.



Short Vorschlag—

Sonata in C, K. 330.

Andante.



Compare J. S. Bach, *ante*, Part I., p. 177.

* It is to be regretted that C. Ph. E. Bach's rational practice in this respect was not adopted in South Germany.

Turn, over a dot—

Sonata in C, K. 330.

Written.
Andante.



Turn, over a note—

Sonata in A, K. 331.

Written.



Concerto in A, No. 10, K. 414.

Written.
Allegretto.



These shakes and the shakes marked in the two following examples have been misinterpreted in recent annotated editions. The editors have overlooked the fact that all the older authorities, from J. S. Bach's time downwards, agree in the rule, "Shakes should be started with the accessory when the main note has just been struck," *ante*, Part I., p. 164.

Sonata in C minor, K. 457.



In the following case a transient shake (Schneller) was probably understood—certainly so in the solo part—

Concerto in E♭, No. 19, K. 271.

Rondo, bar 9, et segue.
Presto.





Compare J. S. Bach, I., p. 170.

Similarly the subject of the *Alla Turca* of the Sonata in A—



and hosts of such bits in Mozart's solo works may be read thus—

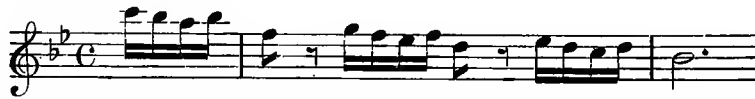


Of course, in very quick time, a facile version is not excluded—



Clementi, in fact, has it so—

Sonata I. in B♭.



But Clementi also has the full and true version in the first movement of his masterpiece, the Sonata in B minor—



The “Nachschlag” occurs in Mozart's Concerto in D minor, K. 466, 111th bar of the first solo—



Compare Leopold Mozart, *ante*.

* * * * *

CHERUBINI: MISSA SOLEMNIS, No. 2, D MINOR.

The Gratias contain several effects of portamento which are practically Nachschläge, and which the printers have set forth as though they were meant to be taken as ordinary appoggiature. Thus, bars 27, 28, the tenor has a little grace note, C sharp, which, sung on one syllable, has the effect of a portamento Nachschlag to the main note A.



Two bars later, when the soprano repeats the phrase, two syllables have to be sung, and to make sense the effect of such a Nachschlag must again be sought.

In the Agnus Dei of the same Mass, the appoggiature written :



are *quasi* short :



* Compare J. S. Bach, I., p. 177.

MUZIO CLEMENTI 1752-1832.

Introduction to the Art of Playing on the Pianoforte (1801).

DUSSEK 1761-1812.

FRANCESCO POLLINI 1763-1846



JOHN BAPTIST CRAMER . . . 1771-1858.

Instructions for the Pianoforte (*circa* 1810).



JOHN FIELD 1782-1837.



VII.

CLEMENTI's list of Graces, with explanations, is the last "table" that merits a place here. The prince of pianists before Beethoven, the leading player of his time, Clementi remains in touch with his predecessors, the old organists and harpsichord players.* An eminently practical person, he records the ways of his predecessors in the clearest possible way, and only foists in his own views where he thinks them of importance. We have, therefore, in his table as good a guide as can be desired for the execution of ornaments in the best instrumental music of Beethoven's time. Following in the wake of the old harpsichord players, he begins his "shakes," "continued shakes," "turned shakes" as they did, with the upper accessory.

Lesson III.  N.B.—"This shake thus": 

And the fingering for shakes in all the other lessons shows that this was his constant practice.†

Lesson IV.  Lesson XI. 

Lesson XXIV.  Lesson XXXIII. 

The exceptions are—

(a) Double stops—

Gradus.
Ex. 32.  &c.

 &c.

But even when dealing with double stops he occasionally writes out the shake in the orthodox manner—

Sonata XLIII. in F.



* At Clementi's birth, Handel was among the living; at his death, Mozart, Haydn, Beethoven, Schubert, and Weber had passed away. Beethoven's high estimate of Clementi as a player and composer is well known.

† The current editions of the Sonatas are one and all "edited and fingered" by somebody other than Clementi. The best of them, that by Chrysander (Holle, Wolfenbüttel), which presents the text correctly, is spoilt by the amateurish fingering of Schumann's protégé, Julius Knorr.

Compare Beethoven's Op. 90, where, in the second movement, one hand has a slow shake beginning with the accessory and the other with the main note.

(b) When the shake starts *ex abrupto*, after a rest, and when there is a string of shakes, descending—



(c) When a shake is preceded by a quick diatonic or chromatic scale.

(d) When he specially marks the main note *sforzando*. This means that the main note should be prominent at once—a pianoforte effect—



CLEMENTI'S TABLE AND EXPLANATIONS. 1801.

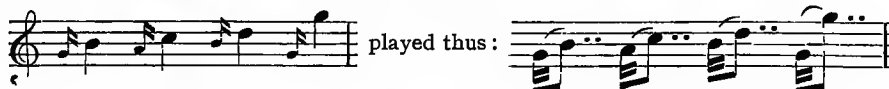
The Appoggiatura is a Grace prefixed to a note, which is always played legato, and with more or less emphasis: being derived from the Italian verb *appoggiare*, to lean upon, and is written in a small note. Its length is borrowed from the following large note; and, in general, it is half of its duration; more or less, however, according to the expression of the passage.

Appoggiaturas and other Graces in small notes explained.

Example—



Sometimes the small notes are added to give emphasis to the others. Example—

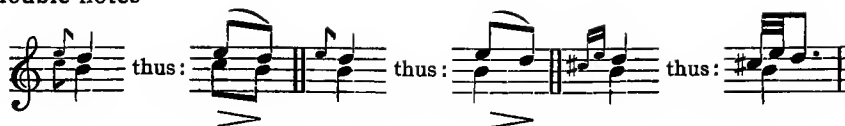


N.B.—The finger or thumb must be taken off immediately from the lower notes.

Example—

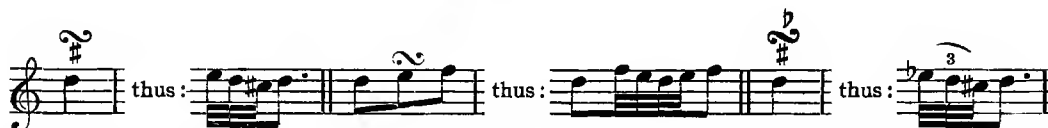
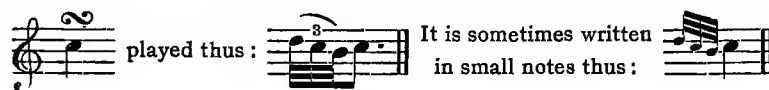


Example in double notes—

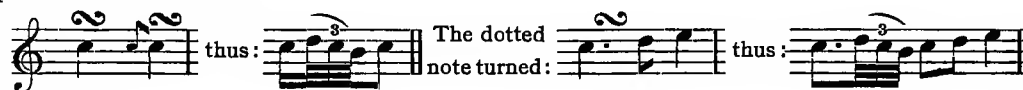


Turns, Shakes, and Beats explained.

The common turn—



The plain note and turn—



Inverted turns—



N.B.—The lowest note of every sort of turn is mostly a semitone.

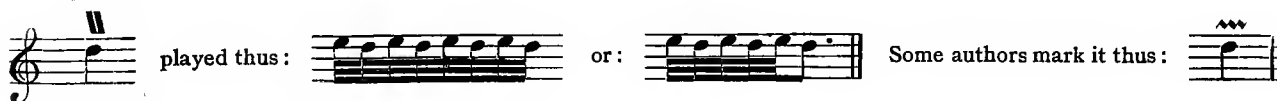
Example—



Example in double notes—



Shake—



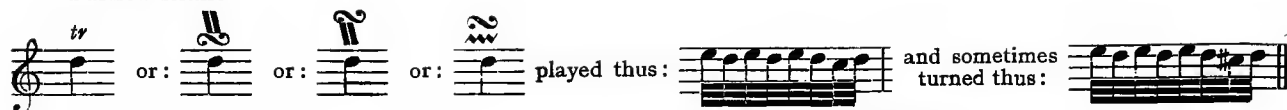
Short shake beginning by the note itself—



Transient or passing shakes—



Turned shake—



Continued shake—



Prepared shake—



The shake, legato with the preceding note explained—



N.B.—The general mark for the shake is this *tr* and composers trust chiefly to the taste and judgment of the performer whether it shall be long, short, transient, or turned.

The beat—



The length of the beat is determined, like that of the other graces, by the circumstances of the passage.

N.B.—When the note preceding the beat is an interval of a second, let the beat adopt it, whether it be a semitone or a whole tone.

Example—



But when the beat is on the first note of a passage, or when it follows a note whose interval is greater than a second, it should be made with a semitone, as the following examples will show—

Example—

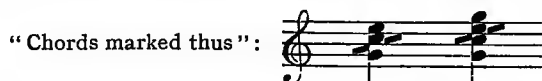


Lastly, let us remark that the beat, especially the continued beat, is seldom used in modern music.

* * * * *

The “continued beat” which, at the end of the table, he mentions as “seldom used in modern music,” is the French “battement”—*i.e.*, a prolonged mordent, shake with the lower tone or semitone for accessory.

Later on in his instruction book Clementi defines the *arpeggio* in the ordinary way. Then he goes on to show the “acciaccatura,” without however using the term—



are played “with the addition of a note *where* the oblique line is put, as if written thus—



but the additional note is not to be kept down.”

Clementi, in his treatment of the pianoforte, in many respects foreshadows Beethoven. It would perhaps be more accurate to say that Beethoven learnt a good deal from the perusal of Clementi's publications and *vice versa*. In the matter of ornamentation it is interesting to see the full notation of the "Schneller" (♯) in Clementi's finest set of Sonatas, Op. 50, No. II., D minor, *Finale*—



And to compare it with the Schneller indicated by a sign (♯) only, in Beethoven's Sonata patetica, and in the opening of the Trio in E flat, Op. 70, No. 2, bars 11 and 12. Clementi's notation shows how such things were played, *i.e.*—



with the stress on the *first* note—as was the practice of the old lute players. See *ante*, Part I., pp. 18, 59, 79.

Judging from the text of various original English editions of Clementi, it appears that—



were practically equivalents—slight modifications arising from *tempo* being hinted at by the differing modes of notation.

* * * * *

In contrast to Clementi's capital table and explanations, the singularly lax ways of Italian instrumentalists with regard to notation early in the nineteenth century may be seen in the following extracts from the "Metodo del clavicembalo" of FRANCESCO POLLINI, adopted by the Conservatorio di Milan, 1811.

DEL MORDENTE.

Il *mordente* e composto di due piccole Notine precedenti la Nota.



And the author adds, in a vaguely polite sort of way: "i segni adottati dai più classici Autori sono li seguenti":



It is worthy of note that all shakes illustrated in Pollini's book begin with the upper accessory.

* * * * *

DUSSEK's "Elégie Harmonique sur la mort du Prince Louis Ferdinand de Prusse," Op. 61—a remarkable piece, considering its date, 1806—contains a novel use of the *Bebung**—



Compare the final variation in Beethoven's Sonata, Op. 111.

* * * * *

J. B. CRAMER'S "Instructions for the Pianoforte" (a book for beginners) is here supplemented by a few references to his Etudes.†

No Table. The explanations are given in foot-notes to the lessons—

1. "A Grace, termed by some musicians a *Slur*"—i.e., the old slide.



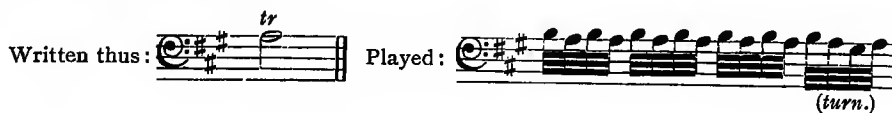
2. "Chords played *Arpeggiando*, sustaining each note till the length of the crotchet be expired"—



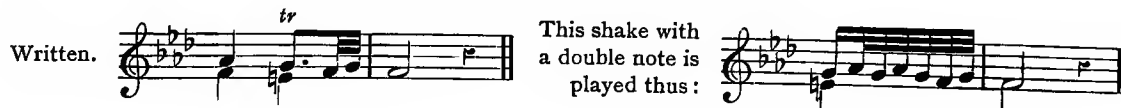
3. "The Turn"—



4. "The Shake begins from the note above and ends on the principal note; when at the end of a piece it is generally followed by a Turn—



The Shake to be good must be quick, alternate, even, and distinct."



* Compare C. Ph. E. Bach *ante* and Beethoven, Field, and Chopin *post*.

† Of which latter Beethoven thought highly. Cramer was Clementi's pupil. So was Field.

5. "Acciaccatura, or short beat"—



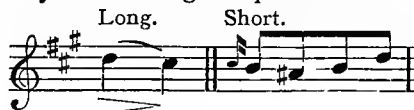
"This Grace is always a semitone below the principal note and is passed very quick, the force is given to the principal note."

Compare Etude XIV., where Cramer marks the *fz.*—



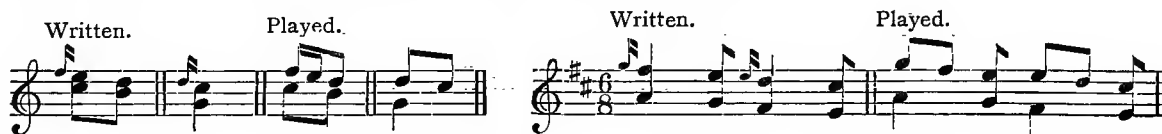
simile : Etude XXI.

6. "The *Appoggiatura*, or leaning note. It makes no part of the bar, but whatever length is given to it is borrowed from that of the principal note. The appoggiatura may be played above or below the principal note, each species of note may have this grace prefixed to it"—



"The Appoggiatura is always played *Legato*. and (if long) with emphasis ; it takes more or less of the duration of the principal note, according to the length of the passage."

"Observe to strike the Appoggiatura with the lower note thus"—



(For turn and appoggiatura combined, compare Etude XXXIII., bar 5, &c.)



7. "The Transient or Short Shake"—

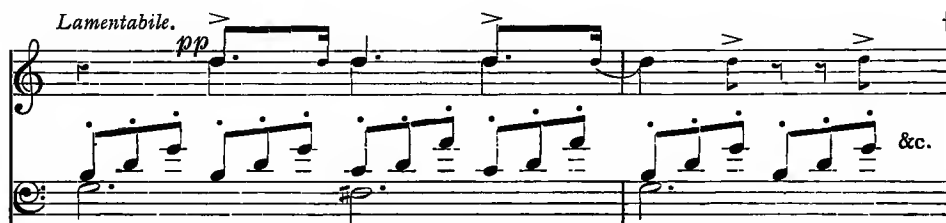


* * * * * * *

JOHN FIELD'S Nocturne in A, 4-4, No. IV. of Liszt's edition, contains the following ornamental trait—



the authentic interpretation of which is worth quoting for the light it throws on similar things in Chopin. Field, at Moscow, taught: * "Play this trait rapidly, *piano* and without other nuance than the crescendo and diminuendo < > indicated, three small notes to each semiquaver in the bass except the last two, to each of which play four small notes." This amounts to Chopin's precepts: "The left hand is to act as conductor—the right may take certain liberties." "Start the ornamental traits delicately and put in the extra notes at the end." See *post*, under Chopin. Another of Field's Nocturnes, No. IX. of Liszt's edition, contains a clever version of the *Bebung*, which may equally well be taken as illustrative of Chopin's ways—



* The writer has it on good Russian authority.

† Compare the nightingale effect in Beethoven's Sonata in E, Op. 14. Allegro, bars 9 *et segue*, and also in the recapitulation.

BEETHOVEN 1770-1827.

VIII.

THIS seems to be the right place to say that towards the middle of Beethoven's career, about 1800, the pianoforte had everywhere superseded the clavichord and harpsichord. Beethoven was the greatest pianoforte player of his time. No one so much as he saw the capabilities of the instrument for rendering subtleties of emphasis—all that is now included under the rather awkward term, phrasing—as well as for the infinite intermingling of sounds, which can be produced by means of the pedals. Yet it should be borne in mind that the traditional ways of North German clavier players had been firmly impressed upon Beethoven in his youth at Bonn, when his master, Neeffe, brought him up on C. Ph. E. Bach's "Versuch" and J. S. Bach's Preludes and Fugues; and that accordingly his touch, all along and in a large measure, cannot have been what is now understood by a "pianist's touch," but rather the touch of a clavier player—i.e., a *finger more than a wrist touch*; so much so that his notation often implies *legatissimo* where a virtuoso of to-day might hardly suspect the need of ordinary *legato*.*

It may be asked, did the novel use he made of the resources of the pianoforte in any way affect the rendering of ornaments? The answer is: far less than modern editors appear to believe. Up till about the date of the Pianoforte Concerto in C minor, Op. 37, which was written in 1800, ornaments in Beethoven are to be rendered exactly as directed by C. Ph. E. Bach, Türk, and Clementi—from about that date onwards a change in two respects only is required: *a.* Shakes of some duration are to be started with the *main* note, since on the pianoforte the harmonic significance of the main note, especially when it is struck firmly in forte passages, is thus more readily understood. *b.* The effect of the "Bebung" is to be produced in a new way: by the reiteration of a note with a regular change of fingers, increase and decrease of speed and of sound, together with the use of the pedals.

The correct interpretation of any sign or abbreviation in Beethoven is important. Therefore, as in the case of J. S. Bach, the writer offers what may seem a superfluity of examples. They are arranged so as to illustrate the pianoforte sonatas, the sonatas for pianoforte and violin, for pianoforte and violoncello, the pianoforte trios, and the concertos. The original text, as reproduced in Breitkopf and Härtel's library edition (Subscriptions Ausgabe), forms the groundwork.

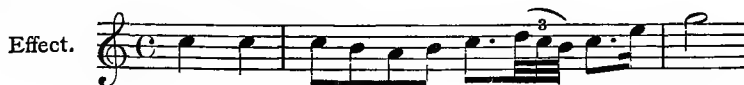
Sonata in F minor, Op. 2, No. 1.



In the 29th bar the notation is rather inaccurate, inasmuch as the sign for the turn is printed over the second C, instead of *between* the two notes. Effect thus—



The same case occurs in the Rondo in C—



* Compare Beethoven's interesting and curious notes on certain Etudes of Cramer—recently published by Mr. J. S. Shedlock.

In the Sonata in F for pianoforte and violin, Op. 24, *Adagio*, bar 35, the effect intended is correctly printed thus—



It is fully written out in the Sonata for pianoforte and violoncello, Op. 5, No. 2. See the Rondo episode in C major.

Sonata in A, Op. 2, No. 2.
Allegro vivace.

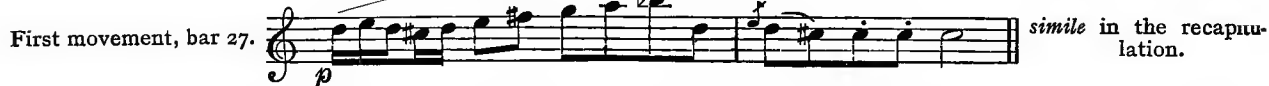


The repercussion of G sharp, thus—

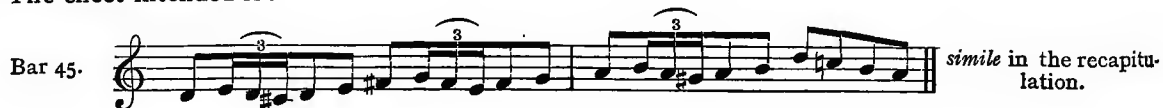


would be wrong.

Sonata in C, Op. 2, No. 3.



Ibid, bar 45, where the original notation is inaccurately printed. See *ante*, p. 91, Haydn's letters to Artaria. The effect intended is:



Sonata in C, Op. 2, No. 3.
Adagio.



* Here the rule applies: Melodic outlines must not be blurred (*ante*, Part I., under J. S. Bach); therefore the shake on C sharp must start with the main note.

Sonata in E♭, Op. 7.

Allegro molto e con brio.

This is C. Ph. E. Bach's Schneller—"rattling transient shake—the more it scintillates (rattles) the better." Compare the Sonata patetica, first movement.

Sonata in E♭, Op. 7.

Rondo, bar 36, &c.

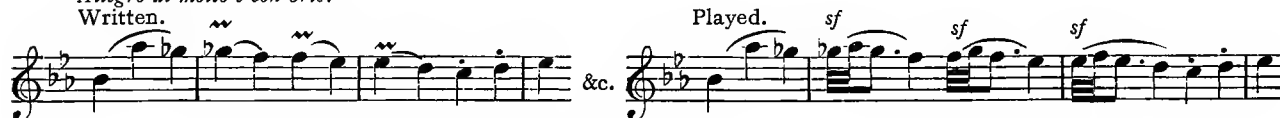


simile when
the passage
recurs.

Sonata patetica, Op. 13.

Allegro di molto e con brio.

Written.



Played.



Sonata in F, Op. 10, No. 2.

Allegro.—Shakes at end of first part:

Sonata in D, Op. 10, No. 3.

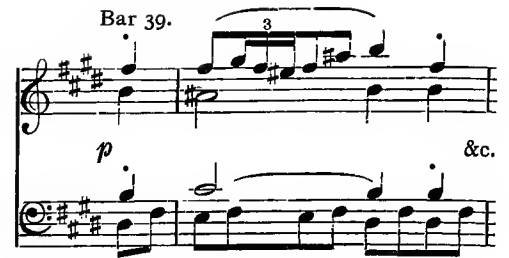
Presto.

Appoggiature, short; though Czerny directs them to be played long. Compare Mozart, Concerto in E flat, and Clementi, Sonata in B minor, *ante*, pp. 93 and 94.

Menuetto.—Bar 25.

Allegro.

Sonata in E, Op. 14, No. 1.
Allegro.—Bar 8.



Sonata in B flat, Op. 22.
 First movement, Bar 10.



Sonata in E flat, Op. 27, No. 1.
Adagio.



Allegro vivace.



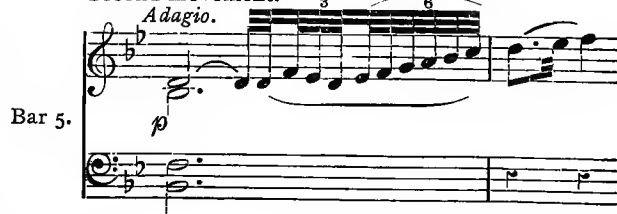
Sonata in C sharp minor, Op. 27, No. 2.
Presto agitato.



Sonata in D minor, Op. 31, No. 2.
 First movement.
Adagio.



Second movement.
Adagio.



In the example, Bar 6, the F double sharp in the ornament reiterates the quaver G natural before G sharp in the preceding bar.



* Compare Leopold Mozart, *ante*.

Sonata in C, Op. 53.

Rondo.

ff

&c.

Prestissimo.

pp

Ped. * *Ped.* * *Ped.* *

&c.

8 bars later.

pp

Ped.

2 bars later.

pp

Ped. * *Ped.*

tr.

cres. molto.

A

Ped. * *Ped.* 1 2 4

B

f

or:

Ped.

The solutions marked **A** and **B** are Bülow's, and have been adopted by Klindworth. They are, however, open to the objection that the dominant chord G does not stand forth with sufficient clearness. The writer plays as follows—

accel. *cres. molto.* *f* *prestissimo.*
 Ped. *p* * *P.d.* *

Sonata in F, Op. 54.
In tempo d'un menuetto.

Bar 16. *p* *p*

23 bars before the end. *f* *p*

Sonata in A, Op. 101.
Vivace alla marcia.

Bars 17 and 19. *8va*

thus: *8va*
 or: *cres.*

Second Part.

Allegro.

pp &c.

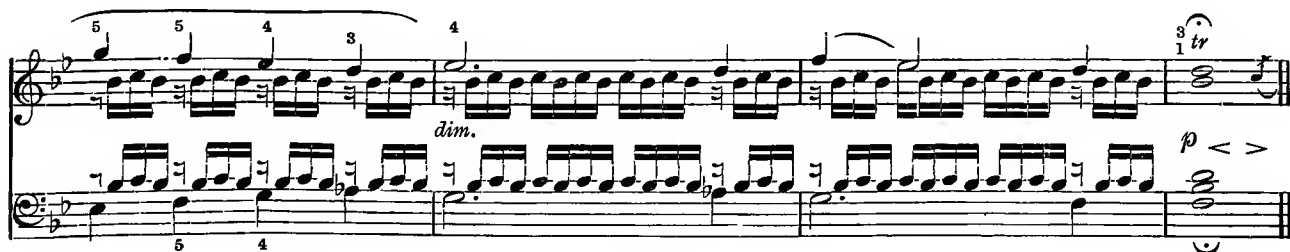
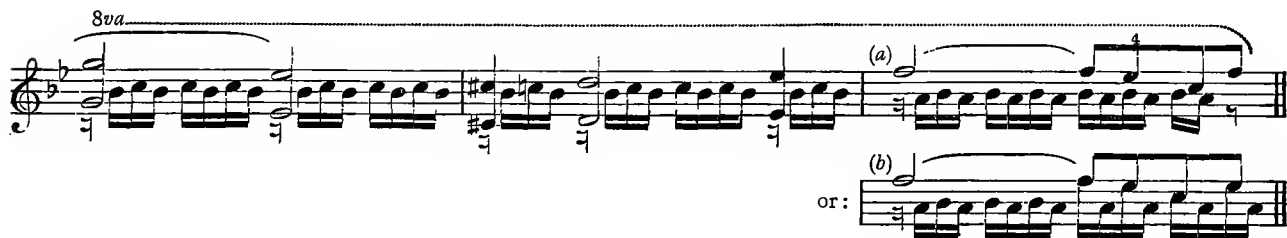
Second Part, bar 33. Bar 38. Bar 48.

in B flat, Op. 106.
20 bars before end of First Part.

Allegro.



- a. On an instrument of light touch and tone.
b. On an instrument of heavy touch and tone.





This is the old Bebung of the clavichord (which see, *ante*, under J. S. Bach)—the fingering is Beethoven's own; the notes are to be *repeated legato*, not tied. Compare the second movement of the Sonata in A with violoncello; also Sonatas, Op. 110 and Op. 111.

Fuga, con alcune licenze.—The closing notes to the shake in the subject of this Fugue are indicated by Beethoven—when not marked they are not wanted.



11th bar before the signature of E flat.



Ibid, 7th bar before E flat.



7th bar before the second counter-subject in D: *tr* represents the sign for the *Schneller* ~.



Return to B flat.
a tempo.



7th bar later.



29th bar later.



19th bar before the end.
Poco adagio.

19th bar before the end. *Poco adagio.*

p *pp* *ten.* *&c.*

Sonata in E, Op. 109. *Andante molto cantabile.* Or :

Bar 6.

But the first version, on the old models, seems best.

Var. II. *&c.*

Var. VI. Bar 12, &c.

Var. VI. Bar 12, &c.

Bar 15.

Bar 15. *&c.*

Bar 16.

Bar 16. *&c.*

Bar 25.

Bar 25. *f* *p* *cres.* *&c.*

Sonata in A flat, Op. 110.

Adagio ma non troppo. Bars 5 and 6.

This again is the *Bebung*; compare the Sonatas, Op. 106 and 111, and the Sonata in A with violoncello. The fingering and other indications are Beethoven's, the effect intended being that of a *legato* tremolo, syncopated, accelerando and crescendo, followed by diminuendo and ritardando, to be played with the aid of the pedals as the player may choose.

Fuga, bar 19.



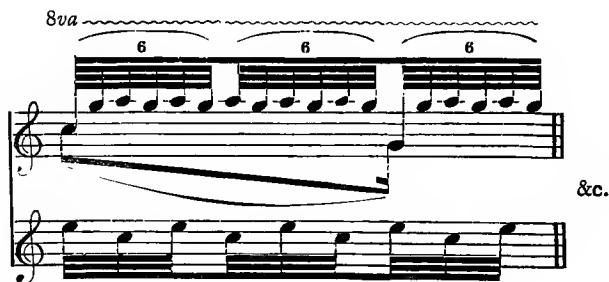
Sonata, Op. 111.

Adagio. 10 bars before the signature of three flats.

17 bars before the end.



or:



10 bars before the end.



Sonata in D for pianoforte and violin, Op. 12, No. 1.

Rondo.
Allegro.

Written.

Played.



The turn at **A** is meant to connect F sharp with the following quaver A ; the result at **B** is :



Compare Leopold Mozart's directions, *ante*.

Sonata in E flat, Op. 12, No. 3.

Rondo.

Allegro molto.



Sonata in F, Op. 24.

Allegro.



Ibid, the pianoforte part.



The slide here *precedes* the main note, compare 8 bars later.

Ibid, Rondo.



Sonata in C minor, Op. 30, No. 2.



Sonata, Op. 47 (Kreutzer).

Andante.



Sonata in E, Op. 96.

Allegro moderato.

Or fewer repercussions.



Here the shakes do not require the closing notes.
Compare similar cases in the B flat Trio, *post.*

Poco Allegretto.

Sonata in F for pianoforte and violoncello, Op. 5, No. 1.

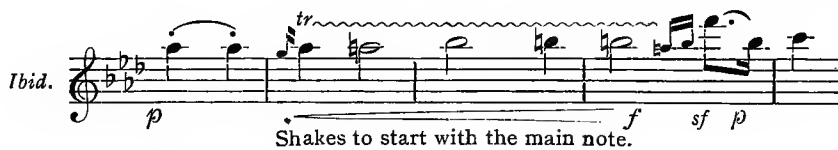
Allegro.

Sonata in A, Op. 69.

*Scherzo.**Allegro molto.*

Again the fingering is Beethoven's. It is intended to show the "Bebung," which see, *ante*, under J. S. Bach, C. Ph. Bach, and also pp. 116 and 118 of the present section.

Trio in E flat, Op. 1, No. 1.

Adagio.

Trio in G, Op. 1, No. 2. Introduction to first movement, last 4 bars.

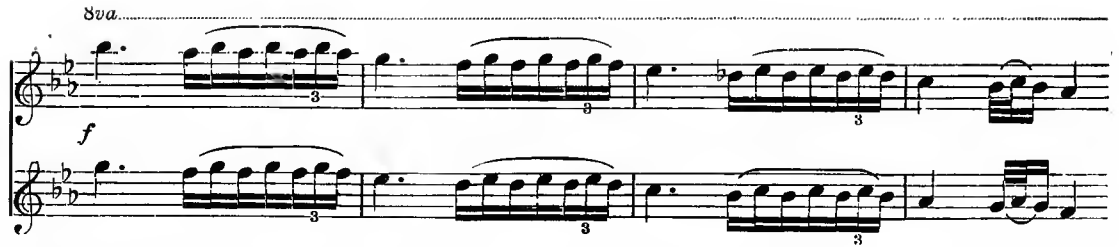


Trio in E flat, Op. 70, No. 2. First movement.



* See Leopold Mozart, *ante*.

Ibid.
Shakes without
closing notes.

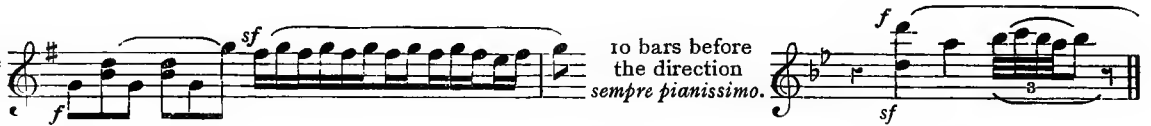


Bar 7, and all
similar bars.

Trio in B flat, Op. 97.
Allegro moderato.



8 bars before
the repeat.



The secret of the following subtle passage, one of the most difficult to render in all Beethoven, lies in the fact that the triplets, which have prevailed for 37 bars, are ideally present in the shakes of the pianoforte, whilst the strings have already resumed square time. Beethoven has indicated all the closing notes that are required. In the writer's opinion (which is the result of many an experiment and failure) the best effect is produced as follows—

pizz.

pp *pp*

una corda.

pizz.



First system of musical notation. It consists of four staves. The top two staves are for a vocal or melodic line, and the bottom two are for a piano accompaniment. The piano part features complex arpeggiated figures with triplets and sixteenth-note runs. The key signature has two flats, and the time signature is 4/4. The word *sempre pp* is written above the piano part.



Second system of musical notation. It continues the piece with similar melodic and piano textures. The piano accompaniment maintains its intricate arpeggiated patterns. The key signature remains two flats, and the time signature is 4/4.



Third system of musical notation. This system introduces a new piano texture with block chords and arpeggios in the left hand, while the right hand continues with melodic lines. The key signature has two flats, and the time signature is 4/4. The dynamic marking *pp* is present at the beginning of the piano part.

Ibid. Finale.
ten.

Scherzo.

Concerto in C minor (Op. 37).

First Solo.

Allegro.



(Compare the Schneller marked \sim in the Sonata patetica.)



Concerto in E flat, Op. 73.

Adagio, un poco mosso.



The shakes, to get the true pianoforte effect intended, must start with the main notes, which are to be emphasized. No closing notes are wanted except on the top F sharp, where Beethoven marks them. It is interesting to compare Bach's organ and clavier practice in this respect, for which see *ante*, Part I., p. 165.



The writer plays this Cadenza with both hands, right hand above, left below, as follows :





WEBER. 1786-1826.
SCHUBERT. 1797-1828.

IX.


If played strictly according to rule, certain shakes and turns in Weber's pianoforte music are apt to produce a sense of angularity. Very slight concessions, such as to take the prefixes to shakes a little before the beat, will be found sufficient. Compare Henselt's and Liszt's editions of Weber's pieces, and the first example from the Sonata in C, Op. 24.

Weber, Sonata in C, Op. 24.

Allegro.
ff tr

Written.  Played. 

Ibid.  *acc.*

Ibid.  *&c.*

Adagio.
tr

Ibid. 

Weber, Op. 3. Rondo.
Allegramente.

Written. 

Played.  not  *&c.*

* * * * *

SCHUBERT, Sonata in A minor, Op. 42.
Moderato.



and thus throughout this movement, whenever the sign *tr* occurs; the Schneller is here meant to *precede* the main note—imperceptibly.

In the Andante poco moto and in the final Rondo the sign \sim occurs with its usual significance, *i.e.*—



Sonata in D, Op. 53. A complex grace occurs in the second movement *con moto*—



Fantasia or Sonata in G, Op. 78.

*Menuetto.
Allegretto moderato.*



Walzer, No. 9.



Ländler, No. 1.



Deutsche Tänze, Op. 33, No. 10.



The "Zitter"-like slides intended in this case are anticipatory, and, therefore, perhaps best expressed as forming part of the beat preceding the main note, or part of the preceding bar. The latter is Schumann's way of expressing certain Appoggiature, which see *post.*

Deutsche Tänze, Op. 33.



Moments Musicaux, Op. 94.

Andantino, bar 3, &c.

N.B.—Here the grace expressed in the original as a short appoggiatura is meant for a Nachschlag.

Impromptus, Op. 142, No. 1.



VIOLINISTS.

VIOTTI	.	.	.	.	.	.	.	1753-1824.
BAILLOT	.	.	.	.	.	.	.	1771-1842.
KREUTZER	.	.	.	.	.	.	.	1766-1831.
RODE	.	.	.	.	.	.	.	1774-1830.
FIORILLO	.	.	.	.	.	.	.	1753-(?)
PAGANINI	.	.	.	.	.	.	.	1784-1840.
SPOHR	.	.	.	.	.	.	.	1784-1859.

X.

VIOTTI came to Paris in 1782, and from him sprang the great school of violinists which flourished in France during the Empire and the Restoration, and whose influence is still felt. The standard instruction book of this school, "Méthode de Violon," by Rode, Kreutzer, and Baillot, was edited, and, for the most part, written, by the latter. It contains a short chapter on graces—simple and practical—which is summed up in the trite but true remark, "c'est au goût qu'il appartient de les employer à propos." The shake is the main grace; and the masters are careful to indicate the upper accessory as the usual starting note, after the manner of Leopold Mozart. Shakes beginning with the principal note are, however, by no means rare, especially in the case of double stops, where, for technical reasons, they can hardly be avoided.

A few typical examples of shakes are worth quoting :

RODOLPHE KREUTZER.

14th Concerto, First Solo :



Adagio. Ibid.



Étude, No. 17.



Études.



Ibid.



In the example of double stops the shakes, for convenience of fingering, start with the main note.

PIERRE RODE.

Caprice. N.B.



In Fiorillo's Caprices, shakes starting with the main note preponderate, and exceptions are specially marked.

* * * * *

PAGANINI.

The Sarabande, in C, Caprices, No. 11, in which Paganini cleverly follows J. S. Bach and the early Germans in the attempt to show how a solo violin can be made to play a skeleton harmonic accompaniment together with a complete tune, contains several good cases, where, for technical reasons, ornaments must

be played in an *unusual* way—e.g., shakes, with the prefix from below, to start *before* the accompaniment, &c.



or fewer repercussions. Compare Schumann's fingering of this and similar shakes in his pianoforte transcription, Op. 3, No. 3.

No. 10 of Paganini's Caprices contains an arpeggio with a slide, which is to be taken on the beat, as usual, thus:



* * * * *

SPOHR.

"Violinschule." First edition, 1832.

Franz Eck (1774-?), Spohr's "master"—in so far as a clever player, but an inferior musician can be called anybody's master—misapplies the sign for the mordent ♯, where he intends to show a Pralltriller or a Schneller ~.

5th Concerto, in A, Rondo Espagnole—



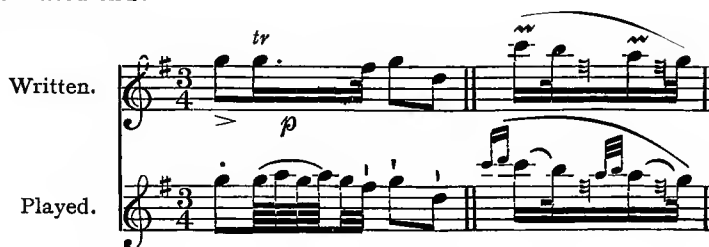
it should of course be—



Spohr unfortunately repeats this blunder, and, following Hummel, commits others. It is, indeed, a matter for regret that Spohr did not acquaint himself more thoroughly with the instruction books of the school of J. S. Bach, such as Marpurg's, Türk's, and C. Ph. E. Bach's "Versuch," when compiling the materials for the chapters on graces in his own "Violinschule," which is still, and deservedly so, the standard professional "school" in Germany. Spohr therein records his views of what a noble style of violin playing should be. He also gives his peculiar version of the few traditional ornaments he deems worth preserving, describes the rest of them as obsolete, and refers the student to Leopold Mozart's "Violinschule." With due respect for Spohr as a great executant and composer for his instrument, it seems in no wise unfair to say that he is not a good guide to the interpretation of music other than his own.*

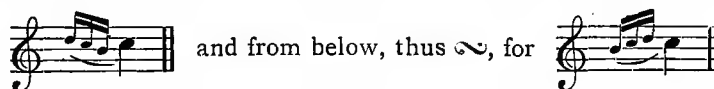
* Spohr's autobiography and Hauptmann's letters contain curious evidence of the little knowledge he had of the best music before Mozart, such as that of J. S. Bach, as well as of his rather lukewarm attitude towards Beethoven and Weber.

Spohr records his approval of the reasons given in Hummel's *Clavierschule* for starting shakes with the main note unless otherwise marked, and adopts Hummel's manner of notation. His technical directions for the study of the shake in all its varieties are admirable. Short shakes and Schneller or Pralltriller are illustrated thus—



Here both the signs and the writing out are *en règle*—unfortunately in the text (p. 154 of the original German edition) Spohr, copying Hummel, states that ♪ is the proper sign for the “transient shake,” Schneller, or Pralltriller.*

After teaching the way to play difficult double shakes and shakes with an accompaniment, Spohr treats of the turn, which he calls by its usual German name, “Doppelschlag.” Here, once more, a confusing mistake has been allowed to stand in his text, for he adds the term “*Mordent*” in brackets by way of elucidation to the name “Doppelschlag” (pp. 154 and 168 of the original edition).† Again, following Hummel in the matter of notation, he gives the sign as starting from above, thus ∞, for—



There is nothing uncommon in the other examples of the turn, or in those of the appoggiatura long and short, or of slides and other small graces.

Spohr adopts a little waving line ~~~~ to indicate vibrato, which he calls *tremolo*.

* Henry Holmes, in his English edition, after rectifying what may be an engraver's error in the matter of the sign, appends the term “*mordente*” in brackets, and thus reverses the blunder.

† Compare the confusion with regard to the use of the turn in Wagner's early operas, *post*, p. 171,

ROSSINI 1792-1868.
 BELLINI 1802-1835.
 DONIZETTI 1798-1848.

XI.

FOR the sake of completeness it is necessary to mention some of the ornamentation sanctioned by the composers of Italian opera in the first half of the nineteenth century. We are not here concerned with the curious flourishes (a survival of the rather dull "Divisions" introduced by Handel's singers into his opera and oratorio airs) which were and are still written to order by some clever *maestro di canto* with a view to being paraded as improvisations. "My music," sneered Rossini, "is apparently not yet finished—people are still at work upon it." But it would seem worth while to quote a few genuine cadenzas fully written out by masters such as Rossini and Bellini, and to describe the execution of the common graces, the turn and the trill, by their special vocalists—Pasta, Grisi, Alboni, Rubini, Tamburini, Lablache, Mario, Tamberlik—whose voices and method were the very soul of the "Opera"—Bellini's opera in particular.

The cantilena of these great singers was somewhat slower in *tempo* than we are now accustomed to. Not three times slower, as Mr. Ruskin asserts,* which would be absurd and impossible, but perceptibly slower. They sang long phrases with full tone in a single breath, and their crescendos and diminuendos were purposely long-drawn and carefully graduated. The turn, in Bellini's cantilena, both *andantino* and *largo*, was sung in a very broad way, so that its notes formed part of the principal phrase, just as it is now to be found written out and incorporated in Wagner's *Tristan*. The ornamental notes, resembling a turn at the end of a long breath, were always given piano, diminuendo, *leggiere*, as in Chopin.



Cadenza from "Il Rimpiovero." Rossini, *Soirées Musicales*.



* In "Praeterita."

vall.

a piacere.

N.B.

In the famous quartet in Bellini's "I Puritani," Rubini sang:

Largo. $\text{♩} = 132.$

un poco ritenuto. a tempo. pp leggiero.

Here the average pace, given according to Thalberg,* ♩ = 132, *Largo*, 12-8, would seem to be singularly slow; yet so it was taken, as the writer can testify, who distinctly remembers Thalberg's playing of this very melody and Madame Grisi's singing of such things. Thalberg, the pianist, had the requisite tone, and the great singer had the breath and the breadth of style. From this one can understand Chopin's saying to his pupils: "If you want to play the long cantilena in my Scherzo" (No. II.), "go and hear Pasta or Rubini." Alboni's long trills, crescendo, from pianissimo to forte, were produced with astonishing velocity, as, for instance, in Rossini's "Stabat Mater": "Inflammatu":†

Andante maestoso. ♩ = 66.
Sotto voce.

Mor - te Chris ti prae - mu - ni - ri. Con fo - ve ri gra . . .

a breath. ^

(a) . . . ti a.

* "L'Art du Chant." The few additional marks given are the writer's.

+ This is the writer's record.

VIENNESE PIANISTS.

HUMMEL	1778-1837.
CZERNY	1791-1857.
MOSCHELES	1794-1870.
THALBERG	1812-1871.

PARISIAN PIANISTS.

ADAM PÈRE	1758-1848.
KALKBRENNER	1788-1849.
HERZ	1806-1888.

XII.

HUMMEL in his prime, *circa* 1820, was one of the chief professional musicians in Germany, the principal virtuoso on the pianoforte and the most approved composer for that instrument. Hence the importance of his "School," *Ausführliche Theoretisch Practische Anweisung zum Pianofortespiel*, which was printed and published at Vienna in 1828.

In Part III., Section I., of that ponderous tome, about 500 pages folio in the English translation, he treats of Graces, and *records his own practice* regarding them. His precepts are clear and the examples copious. He discusses various shakes, turns, appoggiature, Nachschläge and slides, such as occur in his own music, and refers the student, who may happen to be curious as to the compositions of earlier date, to "the older books of instruction." In the main his teaching agrees with that of C. Ph. E. Bach, Türk, Leopold Mozart, and there appears to be no need to quote from him so far. But in certain particulars he chooses to diverge and to use the conventional names and signs in a peculiar and arbitrary manner. It seems best, therefore, to give his own words in defence of the innovations he thinks desirable:—

"* With regard to the shake, we have hitherto followed the practice of the ancient masters, and begun it always with the subsidiary note above, a custom to all appearance founded upon the earliest rules laid down for the voice in singing, and which were subsequently adopted for instruments. But as each instrument has its peculiarities as to touch and position of the hand, so likewise has the pianoforte, and no reason exists that the same rules which were given for the management of the voice, must also serve for the pianoforte, without admitting of alteration and improvement. Two principal reasons determine me to lay down the rule, that, in general, *every shake* should begin *with the note itself*, over which it stands, and not with the *subsidiary note* above, unless the contrary be expressly indicated.

"A.—Because the note shaken, after which a close (or full cadence) generally follows, ought to be more strongly impressed upon the ear than the subsidiary note, and the stress should naturally fall upon the accented of the two sounds—namely, on the note to be shaken.

"B.—Because, on the pianoforte, the succession of notes (keys black and white) differs in some respects from that usual on other instruments; and on account of the position of the hands, and the consequent arrangement of the fingers, it generally is more convenient for the player to begin with the principal note itself than with the subsidiary note; for to commence the shake from above he will often be obliged to lift up the hand or to substitute another finger on the same key."

For the shake with closing notes, which Hummel calls the *perfect* shake, he uses the usual indication *tr*, whilst the sign *~* with him stands for the *imperfect* shake—*i.e.*, shake without closing notes. Thus—



* Bishop's translation.

The directions which follow contain a curious mistake as to the name and sign for the simple old grace known as the Schneller or Pralltriller :

"On the *Mordente* (*sic*) or transient shake." "This grace is the diminutive of the imperfect shake. The character for it is formed thus: (♯ or ♯). It also begins with the principal note over which it stands, and, together with its subsidiary note above, is, as it were, hurried over rapidly by the fingers."



The slide, according to Hummel, belongs "to the time of note before which it stands," thus :



In the penultimate example he contradicts himself, thus :



* * * * *

Czerny, in his "Complete Theoretical and Practical Pianoforte School. Op. 500. Dedicated to Her Majesty Queen Victoria. 1839"—four volumes and a supplement in the English translation—is orthodox in the notation and interpretation of short appoggiature and transient shakes—Schneller or Pralltriller.



His instructions for starting prolonged shakes are comprehensive. "Such shakes," he directs, "may begin with the principal note, or with the upper auxiliary, or with the lower auxiliary; when, however, the composer has by means of a preceding little note indicated his intention, we must, of course, subscribe to his wishes."*

He adopts Hummel's sign for the "inverted" turn \int , and applies it to what he calls the turn "direct."

* Rabelais' famous rule for Les Thélémites, "Fay ce que voudras" : do as you like, unless you are stopped.

“When two dots are placed after a note, the Turn must conclude on the *first* dot, and the last note is merely held down so much the longer” :*



MOSCHELES.

Studies, Op. 70, No. 7, Bar 6. 16, 46.



The shake in the exceptional bars, 6, 16, 46, is to start *before* the second quaver—i.e., the tiny notes belong to the time of the first quaver. All the other shakes in this study start on the beat and with the main note, as is shown by the fingering. Shakes starting with the upper accessory are usually written out by Moscheles, as in the Prelude, No. 21, Op. 73. Shakes with the prefix from below, partially written out, are common too—Preludes, Op. 73, Nos. 25 and 48. No. 17, *ibid*, contains examples of the Bebung written out.

L. ADAM PÈRE.—MÉTHODE COMPLÈTE DE PIANO.

Adopted by the authorities of the Conservatoire, Paris. First edition, 1798—often reprinted—quoted here from the much augmented edition described as the “Nouvelle Methode,” circa 1830-40.

The author gives a meagre account of “les notes de gout ou d’agrément” (p. 162-64) and of *Le Trille*—which he here and in some of the pieces he prescribes for practice chooses to start with the main note.—The appoggiatura from above and from below is indicated by a small note. (“If it starts from below, it ought always to be taken as a semitone.”) “It is played on the beat, and receives the stress.”—The arpeggio and the Anschlag, both without specific name, are described as consisting of two, three, or four “notes d’agrément.”

* See the turn over double dots in the slow movement of Beethoven’s Sonata in D minor, Op. 31. The authority of Czerny, like that of Hummel, was great in his day, and to some extent it survives among professional pianists and teachers. Czerny was acquainted with Beethoven, often heard him play, and was chosen to teach his nephew. Clementi’s Sonatas, The Gradus, and Cramer’s Etudes in preference to his own effusions! We are indebted to Czerny, Supplement to his School, for many a good hint as to Beethoven’s ways at the pianoforte. Let it not be overlooked, however, that Czerny was a fashionable teacher and writer of music for the market—always busy, always lax. Anything he did or said may be, and often is, worth attention, but no statement of his can be accepted without examination and corroboration. His edition of J. S. Bach’s 48 Preludes and Fugues is now justly superseded by that of Franz Kroll, in the editions of the Bach Gesellschaft, and the Edition Peters.

Example.



The *Gruppetto* (petit groupe), which, Adam says, is called in French “redouble” or “brisé,” has this sign ∞.

“Examples,” described by the author as extrait de la méthode de chant du Conservatoire :

Indication.

Execution.



Finally, Adam describes the sign for *arpeggio* :

and the old sign for the *acciaccatura* :

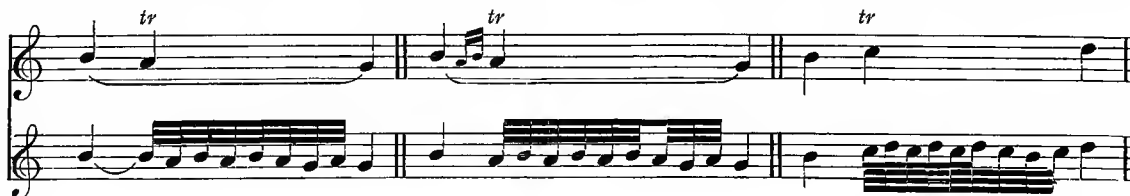


He explains the latter as indicating an *arpeggio plus* a small note to be inserted where the chord is traversed by the little line, thus :



Pages 64 to 69 are devoted to indications of fingering for single and double trills, mordents, turns, &c. The majority of the examples, contrary to the author's verbal teaching, show shakes beginning with the accessory :

Trille lié
à la note
précédente.

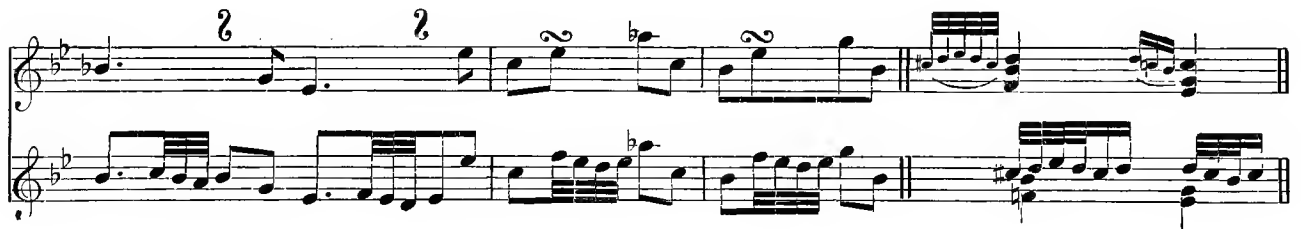


Exercise





The following signs for turns are identical with the signs recommended by Hummel :



* * * * *

KALKBRENNER.—MÉTHODE.

Étude, No. IV., in G minor, shows the author's rather misleading notation and the execution of the Schneller, Pralltriller :

Non troppo Allegro.

Written. 

Played. 

Compare the first movement of Beethoven's sonate pathétique.

Similarly, Étude VI., in C sharp minor :

Allegro non troppo.

Written. 

Played. 

Kalkbrenner starts shakes with the main note unless they are otherwise marked. His explanation of the turn and other graces is the usual one.

* * * * *

HENRI HERZ (Exercices et Preludes, No. 21) writes out the Schneller or Pralltriller thus—

Allegretto.



* * * * *

THALBERG, in the notation of shakes and the like is in full agreement with Hummel, Czerny, Kalkbrenner.

— — — — —

MENDELSSOHN	.	.	.	.	.	1809-1847
STERNDALÉ BENNETT	.	.	.	.	.	1816-1875
SCHUMANN	.	.	.	.	.	1810-1856

XIII.

MENDELSSOHN at the pianoforte, with his extraordinary vivacity, recalls Domenico Scarlatti at the harpsichord. Many characteristic effects in Mendelssohn's pianoforte pieces, got by means of rapid succession of notes *without pedal*, are true harpsichord effects *à la* Scarlatti.*

Mendelssohn's signs for graces, again like Scarlatti, are few and simple. The notation is always clear, and there does not seem to be any need for quotation or comment.

STERNDALÉ BENNETT, as much by instinct as by education, was likewise in direct touch with the harpsichord players, and in his case also it is impossible to misunderstand the delicate use of graces, be they expressed by signs or incorporated. With him, as with Mendelssohn, shakes marked *tr* may begin with the main note, or with the upper accessory, as the context suggests.

In SCHUMANN, however, the state of things is hardly so simple—for his pianoforte music has little in common with music for the harpsichord, and cannot be played without very free use of the pedal. Many details in his earlier works, intended in a way to do duty for "agréments," are pedal effects, sometimes novel and telling, occasionally crude†. Luckily Schumann was exemplary in the notation of any subtlety or innovation that pleased him, and there can hardly be a doubt as to what he meant to convey. The following examples show his method of notation, and appear to include all that is wanted.

Albumblätter, Op. 99, No. 1.



At A the grace note is anticipatory, and deliberately put as such.

He often employs grace notes that look like short appoggiature *before* the beat, when a pedal effect is intended, as is evident at B.

Sonata, F minor, Op. 14.
Scherzo.



Compare Davidsbündlertänze, Op. 6, No. 14.

* Mendelssohn employs the pedals far less than any other pianist, contemporary or later.

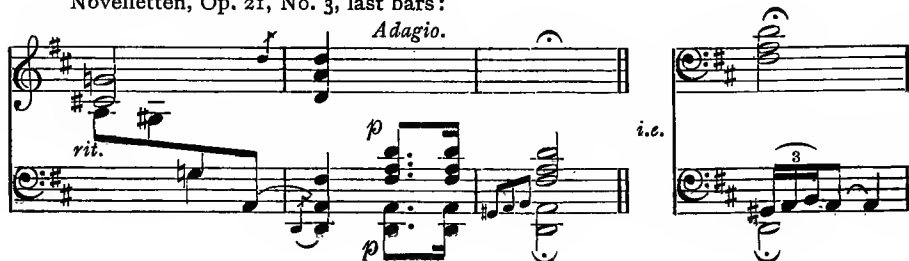
† Schumann, the biographers state, was wont to improvise "with the loud pedal down," and this queer habit may account for a number of things he permitted himself to do and to record in his earlier days such as, in his later, he was careful to avoid.

Occasionally appoggiature, both on the beat and before it, occur side by side. as in the Intermezzo (Scherzo) of the Sonata in F sharp minor, Op. 11.



Similarly in "Warum?" Op. 12, No. 3, and in

Novelletten, Op. 21, No. 3, last bars:



Turn, closing a phrase—always to be taken *on* the beat—occurs often at the end of a movement in the bass. It is written out by Schumann in Liederkreis, Op. 24, No. 2:



Compare the last bar of the song "Du bist wie eine Blume," Op. 25, No. 24.

The turns connecting one main note with another, in such movements as Kreisleriana IV., the Allegro of the Pianoforte Concerto, &c., are to be taken deliberately and in a broadly vocal way.

A chromatic turn is found in Nachtstücke, Op. 23, No. II.:



The arpeggio is often meant to be anticipatory :

Sonata in F minor. Var. I.

Sonata in F minor. Var. I.

There are also several cases in *Davidsbündlertaenze*, Op. 6, No. 7, where the arpeggio based on the effect of the pedal must be taken in this way.

The execution of an odd effect in the Carneval, Op. 9, is as follows: Hammer the four chords marked *sf* with the loud pedal down; then, before the roar of the instrument stops, play the *ppp* chord with the soft pedal, and immediately change the loud one.

From "Paganini" Carneval, Op. 9.

Fortissimo sempre.

Forzissimo sempre.

sf sf sf sf

sf sf sf sf

ppp

ppp

*Pedale. **

con Pedale.

Leading French pianists have done well to adopt Schumann's manner of notation. For instance :

C. V. Alkan, *aîné* (1813-1888), Op. 35. 12 Études, No. 10.

Adagio.

Adagio.

f

appassionato.

ff &c.

Among living composers of note, Edvard Grieg is careful to distinguish between cases where the stress falls on the initial note and cases where the grace is anticipatory. In the most characteristic of his early works, "Twenty-five Norwegian Folk-songs and Dances," he strongly emphasises the *first* note of the Schneller—a Norse tradition—

Allegro marcato.

Allegro marcato.

and the notation is even more emphatic in the two bars following—



Compare this with the closing bars of Op. 41, No. 6, and of Op. 47, No. 5 :

Op. 41, No. 6.
Molto vivace.



Op. 47, No. 5.



Grieg's Suite, Op. 40, *Sarabanda*, contains many ornaments written out—all on the beat.

C. V. Stanford's, Trio in E flat for pianoforte, violin, and violoncello, Op. 35, II., has :



Similar cases occur frequently in the works of Brahms, Dvořák, and other living composers.

CHOPIN 1809-1849.

XIV.

CHOPIN, the biographers state, was brought up in the traditions of the old classical school—a vague way of saying that he was taught to read, play, and write music with the aid of C. Ph. E. Bach's *Versuch*, or one of the popular instruction books derived from it, such as Türk's or Löhlein's, which were still the standard tutors, *circa* 1820. Chopin played J. S. Bach's Preludes and Fugues all his life long. "I do not practise my own compositions," he said to Herr v. Lenz, "when I am about to give a concert, I close my doors for a time and play Bach."

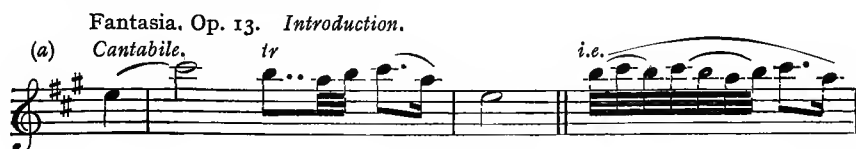
Chopin's professional pupils, with several of whom the writer had the good fortune to become personally acquainted, report him to have been strictly conservative as regards the rendering of ornaments. He was in full sympathy with C. Ph. E. Bach's delicate distinctions between one grace and another, and looked askance at Hummel's and Czerny's rather crude precepts in such matters. Any doubt, therefore, which may arise as to the rendering of an ornament expressed by signs in Chopin—the diatonic or chromatic notes required for it, its rhythmical position, the details of its arrangement in the time of the bar—can be readily solved by a reference to C. Ph. E. Bach, or, in a broad way, to the section J. S. Bach *ante*. The examples subjoined may be taken as fairly representative, though not exhaustive.

With regard to *Tempo rubato*, Chopin at the pianoforte reminds one of C. Ph. E. Bach at the clavichord. Both masters adopted and taught the old-fashioned view of that delicate give and take of time which has so often been touched upon in the course of this treatise. It will surprise many to hear that Chopin, whom some living pianists of repute seem to mistake for an apostle of all sorts of rhythmical vagaries, constantly kept a *metronome* on his teaching piano and was in the habit of using it to check erratic pupils. "The graces," he said, "are part of the text, and therefore part of the time; they must be justly fitted in—and there lies the trouble!" "The singing hand may deviate, the accompaniment must keep time." "Fancy a tree with its branches swayed by the wind; the stem represents the steady time, the moving leaves are the melodic inflections. This is what is meant by *Tempo* and *Tempo rubato*."

All traits of small grace notes, fioriture, usually written by Chopin under a slur and with a numeral, are to be taken *p* or *pp*, regularly and with little *nuance* of tone, so that the whole trait may seem to turn in a rapid ærial sort of way towards the main note following—the prevailing movement being hardly interrupted. In practice, the rule is, "start deliberately and delicately rush the end." See John Field, *ante*.

The directions concerning shakes given under J. S. Bach, I., p. 161, apply to Chopin. Shakes, prolonged shakes more than short ones, generally start with the upper accessory. They do so particularly when the main note has been touched upon just before the shake, as in Bach. The exceptions occur when a shake starts *ex abrupto*, after a rest, or where the melodic outline would be blurred. For example, where the preceding note is one or more degrees higher than the note bearing the shake. Chopin's inclination towards chromatic closing notes to shakes chimes with his fondness for chromatic sequences generally.

Shakes may start with the main note (*a*), as well as with the accessory (*b*), according to the rule: melodic outlines are not to be disturbed.





Bolero, Op. 19.



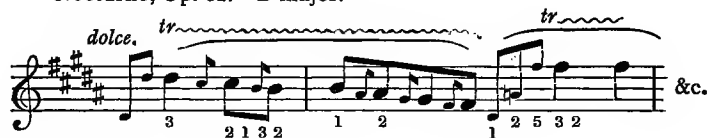
In the same piece, when the shake is to be begun with the main note (a), it is specially marked by means of a tiny note—



Ibid. In the first section in A major both cases occur, side by side—



Nocturne, Op. 62. B major.

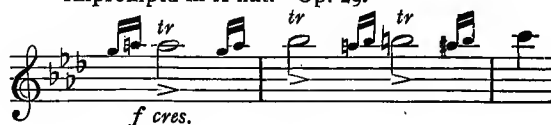


Prelude, No. 23. In F.

Moderato.



Impromptu in A flat. Op. 29.





or a greater number of repercussions. To reiterate the A natural in the first bar would be wrong. Klindworth's notation makes the matter clear.



The long *Vorschlag* (C. Ph. E. Bach's *langer Vorhalt*) occurs once and again in Chopin, for instance—

Prelude, Op. 28, No. 8, F sharp minor.



Vorschlag, rather short—

Nocturne in E, Op. 62.



Short *Vorschlag*, single and double, to be played in the usual way, together with the chord :

Fourth Scherzo, E major. Op. 54.



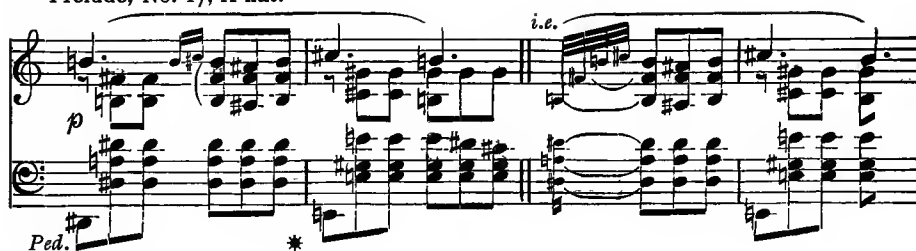
Mazurka in F sharp minor, Op. 6, No. 1.



Compare also the *Étude* in E minor, Op. 25, No. 5, where such things are written out in various forms, each form showing some *nuance* present in the composer's mind.

Arpeggio and double Vorschlag combined—

Prelude, No. 17, A flat.



Graces preceding the main note—comparatively rare—

Prelude, No. 5, in D. Also at * in the four examples following:

i.e., in Schumann's notation:

Fantasia, Op. 13.

Lento quasi Adagio.

Nocturne in E minor, Op. 72, No. 1. Posthumous

Andante.*Ibid.*

Several cases of anticipation occur in the Fourth Scherzo, E major, Op. 54:

Presto.

Ibid.

Ped. * *Ped.* * *Ped.* *

Ibid.

Compare parallel cases in the Ballade in F minor, Op. 52.

In the following example the turn is to be played on the beat :

Ibid. *Sostenuto.*

Ped. * *Ped.* * *p* *Ped.* *

A chromatic turn occurs in the Prelude in E minor, Op. 28, No. 4 :

Largo. Bar 16.

stretto. *f*

stretto.

FURTHER EXAMPLES OF TURNS, ARPEGGIOS, BEBUNG, FIORITURE, &c.

Nocturne, G minor, Op. 37.

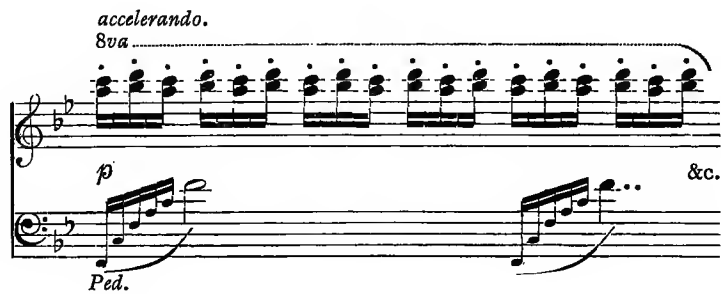
Lento. Bar 1.

p

Bar 5.



Op. 2. "La ci darem la mano, variè." In the Introduction to this clever piece, which roused Schumann's enthusiasm, Chopin's notation of the arpeggio is rather ambiguous. In some instances he seems to intend it to be taken before the main note. The writer agrees with Klindworth, who, in his edition of Chopin, writes it before or under the main note as the case may be.



Ballade, A flat, Op. 47.



Compare the Barcarolle, Op. 60, episode in A major, and the Mazurka in C sharp minor, Op. 30, where similar arpeggios are divided into the time of the bar.

Nocturne, Op. 9, No. 1. Turns imbedded in the fioriture:
Larghetto.





Chopin often has a delicate effect of *Bebung*—reiteration of a note. It is a sort of weighing of the key, *con pedale*, *portamento*, *smorzando*—



Exactly the same sort of thing is found in the Polonaise in C minor, Op. 40, No. 2. The latter piece is here mentioned to correct an annoying blunder, which appears to have escaped the notice of all the editors—*i.e.*, the *B flat*, which in the following example stands as a changing note to C and alternates in bass and treble with D flat, should be *B natural*. Compare the first bar of the preceding quotation and the Polonaise in A flat, Op. 53, bars 32 to 35, before the end, where, again, B natural and D flat alternate with C, thus preparing the surprise of the return to A flat.



Other effects of *Bebung* are :

Preludes, Op. 28, No. 6.

Lento assai.



Valse, Op. 34, No. 1.



Each note is to be played : the first of each group of two to be the heavier, the second the lighter. (C. Ph. E. Bach's "Abzug.") Compare the examples of this sort of *Bebung* under Dussek and Beethoven, *ante*. Compare also the *Bebung* in the final variation in Beethoven's sonata, Op. 111, which, expressed by a slur and a dot, as Chopin expresses it in Op. 34, above, would be intelligible at first sight.

Polonaise, Op. 53.



The original notation is according to C. Ph. E. Bach, which see *ante*, p. 39.

BERLIOZ	.	.	.	.	.	.	1803-1869.
LISZT	.	.	.	.	.	.	1811-1886.
WAGNER	.	.	.	.	.	.	1813-1883.

XV.

BERLIOZ has the usual trills, short appoggiature, turns, slides, written in the usual way and so to be interpreted. It would seem superfluous to insert examples; for, next to Wagner, Berlioz was the most painstaking of men as regards notation.

LISZT, in his edition of the principal pianoforte works of Schubert and Weber, has taken the trouble to write out all ornaments in accordance with the Viennese tradition from about 1800 to 1840, which also represents his own practice. Compare the quotations in the sections Weber and Schubert *ante*. The notation in Liszt's original instrumental pieces is perspicuous, and, so far as graces are concerned, needs no comment. An attempt to introduce new signs for impassioned musical declamation and tempo rubato proved abortive.*

As examples of tempo rubato written out are rare, the following bars from a forgotten little piece will serve. Everything that has been said about Chopin's rubato applies to Liszt's.

"Canzone Napolitana."

Andantino, Tempo a capriccio.



Tentative notation of a similar sort will be found in Liszt's transcription of Schubert's song "Gretchen am Spinnrad," "Meine Ruh' ist hin," and also in Schumann's Humoreske, Op. 20, Novelletten, Op. 21, No. 4, and at the close of the last number of "Dichterliebe," Op. 48.

* * * * *

WAGNER in his earlier works, Rienzi, Holländer, Tannhäuser, and Lohengrin, indicates certain conventional ornaments by the usual signs and little grace notes; in his later works, Nibelungen, Tristan, Meistersinger, and Parsifal, the embellishments are, for the most part, written out in full and divided into the bar, so as to form part of the main text.

Graces are made use of in all sorts of subtle ways for purposes of expression, serious or comic. The score of Die Meistersinger, for instance, contains hundreds of drastic effects, some very amusing, got by means of shakes, slides, short appoggiature. The notes of each grace are either incorporated or given in smaller type, so that no doubt as to the correct interpretation can arise.

* Grandes Études (Vienna, Haslinger, 1839), cancelled in favour of "Études d'exécution transcendante" (Leipzig, Breitkopf and Härtel). The signs are perhaps worth quoting.

Les marquent les temps de suspension moindre que les \frown .

Les lignes doubles , les *crescendo du mouvement* (*accelerando*, &c.).

Les lignes simples , les *decrescendo du mouvement* (*rallentando*, *ritenuto*, *calando*, &c.).

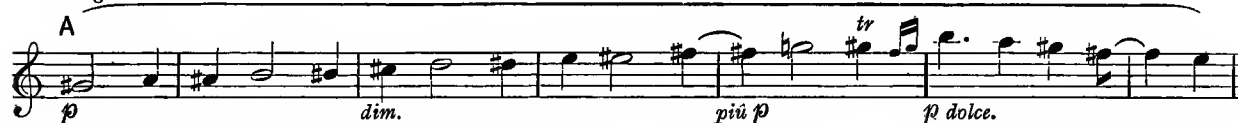
Shakes start with the main note, especially when they form part of some ascending or descending passage, or when they occur as an ornament to a figure already established.

Tristan, Act I., Scene iii.



Act II.

Langsamer.



Ordinary turns, written out and incorporated :

Tristan, Act II.



Act III.



Ibid, chromatic turn :



The latter example, B, compared with the one above under A, is good to show the substitution of one grace for another (see C. Ph. E. Bach's remarks, *ante*, p. 34, *et segue*. Also the note on J. S. Bach, p. 177, *post*).

Turns in the Prayer from Rienzi and the March from Tannhäuser written out by Liszt :

Gebet.

AA *Andante molto sostenuto.*

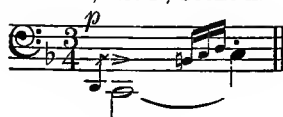


BB Einzug der Gäste.



Short Vorschlag and turn from below written out :

Tristan, Act I., Scene ii.



Other turns from below :

Ibid. Act I., Scene iii.



Eine Faust Overture. Re-written 1855.

poco a poco ritard.



Tristan, Act III.



Parsifal. Act III.



Götterdämmerung Vorspiel :



Turns from below and from above often occur in the same phrase :



Not long ago a pretty quarrel arose in Germany, traceable to one of v. Bülow's many whims, as to whether the ordinary turns expressed by the sign ∞ in the Ouverture to Rienzi, and elsewhere in Wagner's earlier operas,* were to be taken downside up or upside down ! and the said turns throughout the controversy were miscalled "Mordents" ! The facts elicited are that Bülow, at Meiningen, chose to make his orchestra play—

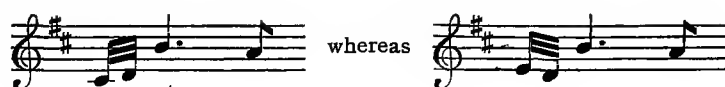


instead of—



* See the examples AA and BB, p. 172.

He afterwards recanted, admitting that the harmony supporting the phrase demanded the melodic succession—



is weak in effect. The blunder, however, was adopted at Munich and is still, 1894, adhered to there. It is further reported, on good authority, that Wagner, when rehearsing *Tannhäuser* at Vienna in 1875, asked Herr Richter to take the turns (Act II., Scene ii., "so stehet auf") from below. In January of the same year he had composed the *Albumblatt* in E flat for Frau Betty Schott, wherein many turns, from above and below, occur fully written out, and side by side—



The change, then, which he asked Richter to make was an outcome of his later practice—an emendation perhaps in its place, but no excuse for changes by unauthorised persons elsewhere. It is significant that in the revised *Clavierauszug* of *Tannhäuser*, which was prepared by Joseph Rubinstein under Wagner's immediate supervision, these very turns are written out in full and in the usual way, from below! There can be no doubt that the tradition as to the meaning of the ordinary sign for the common turn was constant among musicians up to Hummel; and Hummel's or any other pianist's use of special signs for unusual turns cannot be supposed to have influenced the practice of Cantor Weinlig, Wagner's master, or of Wagner himself in early days.* Anyway, with Hummel, as with all contemporary instrumentalists and vocalists, ∞, when connecting one note with another, meant a turn from above, and nothing else.

Wagner, in *Tristan* and *Götterdämmerung*, makes extensive use of slides—approaching a note with a rush—a device which occurs already in J. S. Bach, and is quoted *ante*, Part I., p. 186.

* Specific pianoforte music, even such well-written and effective pieces as Hummel's Concertos and the famous Septet, rather bored Wagner: "Dull as a sermon; perhaps one might like that sort of thing better with a little sprinkling of levity!" He also rather objected, though not on the ground of dullness, to certain virtuoso pieces of Chopin's—the E flat Polonaise, Op. 22, and the second Scherzo, B flat minor: "Music for the right hand," he said, when at his request the writer played the latter piece in 1877; and the remark is significant, for Chopin's cantilena and passage writing may be richer than that in any air in Bellini's "Norma" or Rossini's "Semiramide," yet the harmonic fabric, the bass, in these cases is almost as poor.

XVI.

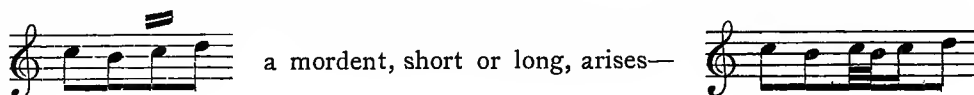
CONCLUSION.

A few of the results of this study of ornamentation may be briefly summed up here. Graces expressed by signs are fragments of figuration which have come into common use, like favourite figures of speech. As figuration, in early days, was mainly diatonic, the signs in most cases signify diatonic changing notes. The tendency to introduce chromatic inflections, accidental flats or sharps, begins with the change from the modes to the modern major and minor scales. It appears in J. S. Bach whenever modulation takes place, and it is more and more apparent in the works of his successors as the range of modulation widens. The signs for graces increase in number up to Bach and decrease rapidly after his time, as printing takes the place of copying music by hand. The stenographic system adopted by Bach is of French origin, and is readily understood if it be borne in mind that diatonic changing notes were the rule, chromatic the exception. The number of repercussions in shakes and mordents was left to the discretion of the players. Even when, in music for the virginal, shakes are apparently indicated in full, the indications are often approximate only—and this applies equally to modern instrumental music. There is confusion, and sometimes complete misunderstanding, as to the meaning attached to particular signs by particular masters. Though the signs are for the most part graphic enough, in the case of J. S. Bach strikingly so, they cannot be interpreted on any invariable method without some risk of perversion. Historic comparison proves that it would be misleading to take C. Ph. E. Bach's book for the sole guide to the graces in J. S. Bach, and we ought to be equally careful in applying the directions of Hummel and Czerny to the ornaments in Beethoven or in Chopin. The practice of starting shakes with the main note came in with the pianoforte, *circa* 1800, a fact which pianists should remember when playing music of an earlier date. In the majority of instances, graces belong to the time of the main note; sometimes they serve to connect one main note with another; they are always to be rendered in such wise as not to retard the rhythmical pulsation of the piece. Thus they form some sort of guide to the pace of the movements in which they occur, and point to the fact that the average speed of musical performances in Bach's time was somewhat less than it is now. The dot had an approximate value. *Tempo rubato*, which was considered part of the art of ornamentation, must be taken to mean strict time in the main with a little licence in detail—that is to say, the bass *a tempo*, the melody *ad libitum*. The signs for graces now in use are few, and tend further to decrease, as composers see the advantage of writing out details in full. But it would be wide of the mark to say that the graces themselves are extinct, for many of the musical formulæ which come under that head are still of daily occurrence, and form part of ordinary musical expression. It is the method of notation rather which has changed—signs and abbreviations have been abolished, whilst the grace notes are set forth in the text, either in small type as extras or fully incorporated in the time of the bar.

NOTES AND ADDENDA.

INTRODUCTION, I., XIII A., LAST PARAGRAPH.—To the statement that already in Diruta's time, before 1593, "*Good* fingers" are to play *good* notes—*i.e.*, those that have the stress; "*bad* fingers," *bad* notes—those that have it not—and that there is a survival of this sort of thing up to Frescobaldi and even to Couperin (1717)—may be added the writer's surmise, that in the practice of cembalists and organists certain fingers were allowed to press longer, to remain a trifle longer on the key, and that thus a sense of emphasis was produced on instruments perfectly mechanical.

PARTHENIA, I., SECTION III.—When the sign \equiv is taken to mean some sort of trill, it stands, apparently, for a rapid repetition of the preceding main notes. Thus, if the phrase ascends—



If it descends—



This applies equally well to the signs \equiv and \equiv in the Fitzwilliam Virginal Book,* and other old English music for keyed instruments about to be published.

CACCINI, I., SECTION IV.—Taking the vocal trillo of Caccini and the vibrato of lutenists and violists as equivalents, it should have been added that, according to Banchieri, the vibrato organ stop, vox humana, was known in Italy at the beginning of the seventeenth century. Vibrato upon instruments was intended to produce the effect of the human voice under emotion.

The following graces from Emilio del Cavalieri's "*Rappresentazione*" are perhaps worth quoting:



The latter is Caccini's "*Ribattuta di Gola*."

Anent Caccini's trillo, and the comical effect of its reproduction as a "*Bockstriller*" in Wagner's *Meistersinger*, Professor Franklin Taylor writes: "I think the old fancy for 'divisions' must survive in the whistle of the small street-boy! I once heard the 'British Grenadiers' whistled thus':—



* See the splendid edition by Messrs. Fuller Maitland and Barclay Squire, now in course of publication.

and the writer distinctly remembers another comical use of an old grace, the diatonic slide, in the hands of Bohemian itinerants—two flutes and a piccolo for the tune, and a huge guitar with an ophicleide for the bass (Cincinnati, 1859).





Poco vivace.

pp sf sf molto cres.

Presto. Da Capo ad libitum.

ff sf sf

FRESCOBALDI, I., SECTION VI., p. 46.—Good early examples of appoggiature, written out from both below and above, occur in a Romanesca for violin by Gian. Battiste Magni, published 1620—

MATTHEW LOCKE, I., SECTION IX.—The MS., G 14, in the library of Christ Church, Oxford, apparently of the time of William Lawes, c. 1620-50, examined by Mr. J. A. Fuller Maitland, has the signs for “a beat , a forefall , a backfall , a shake 

TARTINI, I., SECTION XIX., p. 134.—The following example, from Tartini’s *Treatise on embellishments*, is a good specimen of the sort of graces that great violinist introduced in his slow movements—

Adagio.

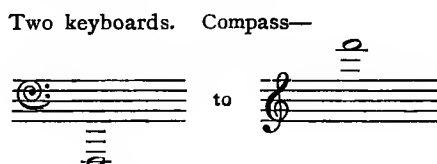
Written.

Played.

† Stands for a short trill. Compare the embellishments quoted *ante* under Corelli and Quantz.

THE CAPABILITIES OF THE HARPSICHORD, I., SECTION XXIV., p. 194.—It is hardly fair to judge of the capabilities of the clavichord and harpsichord from the specimens in museums and private collections; for they are rarely in playing condition, and almost invariably below the proper pitch. Two superb harpsichords, belonging, one to Mr. J. A. Fuller Maitland, the other to Mr. Dolmetsch, and both recently repaired and regulated by Mr. Dolmetsch, have astonished the writer. They are perfect in their way, possessing considerable volume of tone and sustaining power, with little, and in the case of the “buff” stops, none, of the metallic twang peculiar to quilled instruments. The stops—one closely resembling the timbre of an oboe, another a bassoon, a third a harp, can be used singly or in combination, and give a great variety of distinct and beautiful effects. Semiquavers can be played *prestissimo*, so that the graces can be rendered with a degree of lightness and delicacy almost impossible on the pianoforte. The action is so easy that the most rapid tremolo can be produced with or without a change of fingers. Finally, by means of the pedal which works the so-called Venetian swell—a moveable lid, the valves of which open and shut like a blind—the player can increase or decrease the tone, and thus *sing* at will. If the masters of the eighteenth century had instruments of such excellence at their command it is no wonder they were loth to change them for the primitive pianoforte—as we know J. S. Bach and his sons were.

The disposition of Mr. Fuller Maitland’s harpsichord, by Josephus Kirkman, London, 1798, is as follows:—



an octave above the latter note being reached by the octave stop, No. 3. Three strings to each note; A and B being unison (“8-ft.”) strings, and C being an octave (“4-ft.”).

Five stops, counting from right to left: Stops I., II., and III. on the left of the keyboard; IV. and V. on the right:—

- I.—Buff, applying leather to string B, No. V. Manual I.
- II.—Oboe, quill jack plucking string A, at the end nearest the keyboard. Manual II.
- III.—Octave, quill jack plucking string C. Manual I.
- IV.—First unison, quill jack plucking string A. Manuals I. and II.
- V.—Second unison, leather jack plucking string B. Manual I.

All combinations are possible with the hand-stops; but as II. and IV. strike on the same string, and as II. is not affected by the keys of Manual I. (lower manual), if the lower manual is played with this combination an ugly “dumming” tone is the result. The mechanism at the left side affects stops II., III., and IV., so that when the connecting pedal for the left foot is pressed down stop II. is in use, III. and IV. being withdrawn. On taking up the foot, III. and IV. come into use and II. is withdrawn.

Besides the left-hand pedal, there is a swell (*crescendo* and *diminuendo*) opening the valves of the inner lid, by pressing the right-hand pedal.

“I believe my buff stop,” Mr. Fuller Maitland adds, “was *originally* applied to stop II., not to V.; but the change is a great improvement, as it now allows the harp effect to be heard in perfection and to be used as an accompaniment to the oboe stop.”

The compass and arrangement of Mr. Dolmetsch’s harpsichord, by Jacobus Kirkman, London, 1758, is nearly identical with that of Mr. Fuller Maitland’s. The exceptions are that the instrument has no lower F#, and that its swell is all in one piece, just one flap, about a third of the whole width of the lid, whereas the “Venetian” swell, mentioned above, is a more elaborate contrivance, consisting of strips of wood all opening together.

J. S. BACH, I., SECTION XXIV., p. 171.—In the hurry of production Bach sometimes, especially in the Cantatas, marked shakes *t* and other ornaments where his idea required them, but where on the instruments at his disposal they were difficult or even impossible; for instance: *oboe*—



such things were put to rights in the parts when there was time—but they have just as often been allowed to stand—the players had to make the best of them; thus an appoggiatura might be substituted for a schneller, a mordent, a turn—a tremolo, or a simple tenuto for a shake—and the like. Altogether the practice of executants in Bach's time appears to have been much more lax than it is now, and it follows that we may, in any doubtful case, interpret Bach's signs with some licence. Thus to avoid cacophony a short *vorschlag* may now and then be played instead of a schneller, as in the Toccata F# minor—



The result, note for note, will thus be—



A min. Suite Angl., Rondeau. The schneller on *d*, and the like, is probably wrong, for a schneller on an ascending second, according to C. Ph. E. Bach, is bad practice. If a grace is to be played it should be a mordent or short appoggiatura from below; but as all repetition of the phrases are *without* ornament, it had perhaps better be omitted altogether.

The text of the Partitas, as well as of the Suites Françaises and Anglaises and other pieces contained in the third and thirteenth volumes of the Bach Gesellschaft's publication, requires revision. Both C. F. Becker, the editor of Vol. 3, and the anonymous editor of Vol. 13² have allowed dozens of doubtful signs for ornaments to stand. Could not the committee of the Bach Gesellschaft furnish a list of *errata* in their final volume?

Grove's Dictionary, under Notation, p. 477*b*, contains a reference to Griepenkerl's edition of the organ works (Edition Peters), where, in one of the prefaces, the editor appeals to a letter of J. S. Bach's about "agréments." Was such a letter ever written?

The writer ends his task with old Frescobaldi's note to the Toccata No. IX., in the Secondo Libro dei Toccate, Canzone, Versi d' Inni, &c.: "Non senza fatica si giunge al fine!"

THE END.

INDEX.

	PAGE		PAGE
Accent. I.	83, 90, 100, 144	Bach, J. S. I. Sharps	195
Accent plaintiff. I.	59	Miscellaneous Examples and	
Accenti. I.	Introduction, ix., 3, 41	Goldberg Variations ...	195-210
Acciaccatura. I.	119, 120, 157	Bach, Friedemann. I. Table of Graces written	
II. Cramer ("short beat")	107, 149	out for him by his Father ...	162
In J. S. Bach... ..	188	Bach, C. Ph. E. I. Introduction, xi., 9, 19, 85, 147,	171, 172
Accidentals. I.	Introduction, xiv., 9, 24, 25	II. Nine chapters on Graces	3-56
Adam. II.	148-150	Dotted notes	23
Agrémens. I.	86	The irregular value of dots	58
Agricola. I.	123, 191	Tempo rubato	59
Alcados. I.	Introduction, ix.	Bach, Johann Christoph. II.	73
Alkan. II.	157	Backfall. I.	18, 66, 67, 71, 72, 79
Anschlag. I.	148, 157	Half-fall	79
In J. S. Bach	187	Whole-fall	79
II. C. Ph. E. Bach's Directions	47-50, 82	Double Backfall	66
Anticipation. I.	132	Baillot. II.	135
Appoggiatura. I.	Introduction, ix., 18	Balbastre. II.	74
Tosi's Directions	123-125, 131	Ballancement. I. (see Bebung) ...	84, 153
II. C. Ph. E. Bach's Directions	8-18, 63-65, 71, 74	Battement. I.	59
Clementi	102	Battery. I. (see Arpeggio)... ..	72, 73
Cramer	107	Bearing (Slide). II.	71
Schumann's Notation ...	155, 156	Beat. I.	18, 66, 67, 71, 79, 133
Chopin (see Vorschlag) ...	163	II.	71, 74, 104
Arban. II.	146	Beat (Shaked). I. (see Mordent) ...	67, 72
Arpegement (Harpègement). I. ...	95, 96, 156	Bebung. I.	19, 85
En montant... ..	100	In J. S. Bach	189
En descendant	100	II. C. Ph. E. Bach's directions	57
Figuré 106, 119, 139, 156		Türk	88
Arpeggio. I.	120	Dussek... ..	106
J. S. Bach... ..	187	Field	108
II. C. Ph. E. Bach's Directions	59	Beethoven	118, 120, 122
Türk	88	Moscheles	148
Clementi	104	Bedos (Dom Bedos de Celles). II. ...	74
Cramer	106	Beethoven. I. Introduction vii., xii., 9, 19, 75, 85, 164	
Schumann	157	II.	14, 84, 102, 105, 108
Chopin	164, 165	Examples	111-126, 148
Aspiration. I.	91, 101, 154	Bellini. II.	141, 142
Aylward, Richard. I.	18	Bennet. II.	155
Bach, J. S. I. Introduction, xi., 9, 19, 71, 85, 157,	161-210	Berlioz. II.	171
Use of the dot	190-192	Bevin, Edward. I.	25
Time Signatures and Tempo ...	193	Bockstriller. I.	35
Fingering	194	Böhm. I.	Introduction, xi.
		Bruhns. I.	Introduction, xi.
		Bull. I.	Introduction, ix., 3, Parthenia.

PAGE

Buxtehude. I.	...	...	Introduction, xi., 71, 72
Byrde. I.	...	...	Introduction, ix., 3, Parthenia.
Cabeçon, Antonio de. I.	...	...	Introduction, ix.
Caccini. I.	...	...	9, 35-37
II.	...	...	176
Cadence. I.	...	...	84, 95, 144
Cadence coupée	...	...	84
Double	...	...	84, 95, 138
Double et battuë	...	...	84
Soutenuë	...	...	85
Brisée	...	...	144
Appuyée, butuë, et fermée	...	...	85
Cadent. I.	...	...	18, 65, 86
Cadenza, Modern Italian. II. (see Fermata)	...	...	141, 142
Cantilena, Rossini's and Bellini's. II.	...	...	141
Carissimi. I.	...	...	37
Cascata. I.	...	...	36
Cavalieri. II.	...	...	176
Chambonnières. I.	...	...	Introduction, x., 95
Cherubini. II.	...	...	98
Cheute. I.	...	...	96, 138
Chopin. I.	...	...	9, 19, 36
II.	...	...	39, 86, 106, 108, 141, 142, 161-168
Tempo rubato...	...	...	161
Small grace notes	...	...	161
Examples:—	...	...
Shakes	...	...	161-163
Appoggiatura (see Vorschlag)	...	...	163-165
Arpeggio	...	...	164, 165
Turns	...	...	165, 166
Fioriture	...	...	166
Bebung	...	...	167, 168
Circulo. II.	...	...	67
Circulo mezzo	...	...	67
Clavichord. I.	...	...	19, 194
Clavier. I.	...	...	Introduction, xi.
Clementi. II.	...	...	97, 101-105, 146
Coelho, Padre Manoel Rodrigues. I.	...	...	Introduction, ix.
Colman. I.	...	...	Introduction, x.
Colorieren. I.	...	...	Introduction, ix.
Contrapunctus a mente. I.	...	...	Introduction, viii.
Corelli. I.	...	...	115-116
Coulé. I.	...	...	95, 101, 106, 139, 144
Tierce coulée, en montant et en descendant	...	...	101
Coulement. I.	...	...	84
Couperin, Louis. I.	...	...	Introduction, x.
Couperin, François. I.	...	...	Introduction, x., 99-107
Cramer. II.	...	...	106-108
Cyprian de Rore. I.	...	...	3
Czerny. II.	...	...	147, 148
D'Ambruís. I.	...	...	86

PAGE

D'Anglebert. I.	...	...	Introduction, x., 95
Descant. I.	...	...	Introduction, ix.
Diatonic Graces and Progressions. I.	...	...	Introduction, xiii., 9
Ornaments in J. S. Bach	...	...	161
Dieupart. I.	...	...	Introduction, x., 18, 137-139
J. S. Bach's transformation of certain Move- ments contained in Dieupart's Suites	...	...	137, 138
Differencias. I.	...	...	Introduction, ix.
Diminutions. I.	...	...	Introduction, vii., ix., 86
Diruta. I.	...	...	Introduction, ix., xiii., 3-9, 18, 75
II.	...	...	176
Divisions. I.	...	...	Introduction, vii., 18
Probably the source of <i>l'empo rubato</i>	...	...	35, 36
II.	...	...	141
Division Viol. The. I.	...	...	65
Doppelschlag (Turn). J. S. Bach:—	...	...
I.	...	...	184, 185
II. C. Ph. E. Bach's Directions	...	...	30-41
Türk's	...	...	85-87
Schumann's Notation	...	...	156
Chopin's Turns	...	...	165, 166
Double (Division, Variation). I.	...	...	105
Double (Turn). I.	...	...	101, 106, 154, 157
Double-relish. I.	...	...	Introduction, ix., xiii., 22, 25, 67
Dumont. I.	...	...	Introduction, x.
Dussek. II. Bebung	...	...	106
Eck. II.	...	...	136
Elevation. I.	...	...	Introduction, ix., 22, 65, 79
Exclamatio. I.	...	...	83
Eyk, Jan van. I.	...	...	3
Feinte. I.	...	...	84
Fermata (Cadenza). II. C. Ph. E. Bach's Directions	...	...	55, 56
Field. II.	...	...	108
Figuration. I.	...	...	Introduction, ix.; J. S. Bach, xii.
Fingering. I. As taught by Diruta and other old masters	...	...	Introduction, xiii., 3, 4, 54, 55
Couperin	...	...	103
J. S. Bach	...	...	195
II. As taught by C. Ph. E. Bach	...	...	21, 29
Beethoven's Fingering for the Bebung	...	...	118, 120, 122
Diruta	...	...	176
Fischer. I.	...	...	91
Flatté. I. (see Schleifer—Slide)	...	...	144, 154
Forefall. I.	...	...	18, 71, 72
Frederick the Great. I.	...	...	147, 149
II.	...	...	7, 25
Frescobaldi. I.	...	...	Introduction, x., xi., 44-55

	PAGE		PAGE
Frescobaldi. I. Dates of first editions	44	Manieren. I. (Graces)	Introduction, viii., xi.
His directions to executants	48-50	Marpurg. I.	Introduction, xii., 153-157
Froberger. I.	Introduction, x., xi., 19, 71, 72	Martellement. I.	59, 144
Gabrieli, Andrea and Giovanni. I.	3, 13, 14	Maschera. I.	3
Galliard. I.	123	Mattheson. I.	143
Gaultier, Denis. I.	60	Mendelssohn. I.	187
Gaultiers, The. I.	Introduction, x.	II.	155
Geminiani. I.	131-134	Mersenne. I.	59, 75
Gibbons. I.	Introduction, xiii., 3, Parthenia.	Merulo. I.	3, 7, 13
Glosas. I.	Introduction, ix.	Minuti. I.	Introduction, ix.
Gluck. II.	91	Modes. I.	Introduction, xiii.
Grieg. II.	157, 158	Registration for	56
Groppi. I.	Introduction, viii., 5, 6, 18, 42	Mondonville. I.	134
Groppi. I.	143, 157	Monody. I.	Introduction, xiii.
In J. S. Bach... ..	189	Monteverde. I.	37
II. Leopold Mozart	67	Mordent. I.	143
Türk	86	J. S. Bach	173-175
Gruppetto (Turn). II.	149	II. C. Ph. E. Bach's directions	42-46
Halb-Circkel. I.	143	Leopold Mozart	66, 67
Half-fall. I.	18	Türk	84
Handel. I.	120	Moscheles. II.	148
His use of the dot	120	Mozart, Leopold. I.	Introduction, xii., 191
Hardelle. I.	Introduction, x.	II.	63-68
Harpichord. I.	194	Mozart, W. A. I.	9, 19
II. Disposition of	178	II.	24, 95-97
Hasse, Faustina. I.	Introduction, xi.	Muffat, George. I.	Introduction, xi., 111
Hassler. I.	3	Muffat, Teofilo. I.	111, 112
Haydn. II.	16, 91	Murschhauser. I.	89, 90
Hélan. I.	84	Nachschlag. I.	149, 157
Herbst. I.	83	In J. S. Bach	182, 183
Herz. II.	151	II.	18, 63, 65, 66, 80, 97, 98
Hook. II.	74	Noordt, Van. I.	18
Hummel. II.	145-147	Nuove Musiche. I. Caccini	Introduction, xiii., 35
Janowka. I.	91	Organ, Italian, 1580. Disposition. I.	55
Kalkbrenner. II.	151	Organisiren. I.	Introduction, ix.
Kreutzer. II.	135	Pachelbel. I.	Introduction, xi., 89
Kuhnau. I.	72, 89	Paganini. II.	135
L'Affilard. I.	83	Parthenia. I.	Introduction, ix., 15-32
Le Begue. I.	Introduction, x., 95	II.	176
Liszt. I.	36	Partite sopra l' aria. I. Introduction, ix., xiii., 54, 72	
II.	171	Pasquali. II.	71, 72
Rubato	171	Pause. I. (see Fermata)	80
Lock. I.	Introduction, x., 18, 71	Pause, a slight rest—Couperin's sign for it. I.	105
Loulié. I.	75, 90, 91	Phillips, Peter. I.	3
Lutenists, The Practice of. I.	Introduction, xiii., 59, 60, 79, 170	Pincé. I. (see Mordent)	89, 100, 106, 138, 154
Luzzaschi. I.	3	Pincé reversé. I. (see Schneller and Pralltriller)	155
Mace. I.	Introduction, x., 18, 22, 75, 79, 80	Pincement. I.	95
Magni. II.	177	Plain Note and Shake. I.	72
		Playford. I.	18, 75, 86
		Point-d'arêt. I.	102

	PAGE		PAGE
Pollini. II.	105	Sting. I.	19, 79
Port de voix. I. ... 83, 95, 100, 106, 138, 144, 153		Stromenti da penna. I. ... Introduction, viii., 3, 18	
(double) 83, 100, 106, 154		Suspension. I. 101, 105, 106	
(et pincé) 139, 155		Sweelinck. I. Introduction, xi., 3, 14	
Praetorius. I. 9, 41, 42		Slur. I. 72, 79	
Pralltriller. I. 18, 157		Spohr. II. 136, 137	
J. S. Bach (see Schneller) 169-173		Springer. I. 65, 79, 86	
II. 28, 29, 84		Stanford. II. 158	
Purcell. I. Introduction, x., 18, 72-75		Signs. I. How to interpret them. Introduction, xiv.	
On Tempo 74, 75		List of J. S. Bach's single and double	
Quantz. I. Introduction, xii.		signs 162, 163	
On Tempo 75, 147-149		Simpson. I. Introduction, x., 18, 65-67	
II. 25		On tempo 75	
Rameau. I. Introduction, x., 106, 107		Single-Relish. I. 79	
Recercar. I. 31		Slide. I. (see Schleifer) 18, 79	
Registration. I. 55		II. Comic use of 177	
Applied to the Modes 56		Shake. I. Close 19, 66, 67, 86, 133	
Reinken. I. Introduction, xi., 18, 90		Open 66, 67	
Repercussion. I. (see Vibrato and Bebung) 9		Double 71	
Ribattuta. I. 37, 143		Turned 71, 72, 79, 126-128, 131	
II. 67, 88		II. 71, 74, 81-83, 101-104, 106, 108	
Rode. II. 135		For the Transient Shake, see Prall-triller,	
Rossini. II. 141, 142		and Schneller.	
Rousseau. I. 144		Shakes. I. In J. S. Bach 164-173	
Rubato. I. Introduction, xiii., 35, 55, 116		II. C. Ph. E. Bach on Shakes 19-29	
II. C. Ph. E. Bach's remarks 59		Leopold Mozart's Directions 65, 66	
Chopin 161		Hummel 145-146	
Liszt 171		Czerny 147	
Scarlatti, Domenico. I. 19, 119		Chopin 161-163	
II. 155		Shaked Beat (see Beat)	
Scheidt. I. Introduction, xi., 19		Tablature. I. Introduction, x.	
Schleifer (Slide, slur). I. 157		Tables. I. Introduction, vii.	
J. S. Bach 185, 186		Mersenne 59	
II. C. Ph. E. Bach's directions 51-54, 81		Gaultier 60	
Cramer 106		Simpson and Colman 66, 67	
Schubert 130		Locke 71	
Hummel 147		Purcell 72	
Wagner 172-174		Mace 79, 80	
Schneller (transient shake):—		Herbst 83	
II. C. Ph. E. Bach's directions 19		L'Affilard 83-85	
Türk's 81, 84		Walther 90	
Clementi's notation 105		Fischer 91	
Cramer's 108		Chambonnières 95	
Schubert's 129-131		Le Begue 95	
Hummel's 146		D'Anglebert 95, 96	
Kalkbrenner's 151		Couperin 100, 101	
Grieg's 157, 158		Rameau 106, 107	
Schubert. II. 129-131		Muffat 111, 112	
Schumann. II. 155-157		Geminiani 131-134	
Separation. I. 133		Dieupart 138, 139	
		Mattheson 143	
		Rousseau 144	

				PAGE					PAGE
Tables. I.	Quantz	...	...	147, 148	Tunder. I.	...	...	...	Introduction, xi.
	Marpurg	...	...	153-157	Türk. I.	...	...	...	Introduction, xii.
	J. S. Bach	...	...	162, 163	II.	...	...	...	... 77-88
II.	J. Christoph Bach	...	...	73	Turn. I.	...	...	...	72
	Hook	...	...	74	II.	...	...	71-74, 103, 105, 107, 146, 147	
	Clementi	...	...	102-104				Schumann's Notation	... 156
Tartini. I.	...	...	...	134				Turns in Chopin (see Doppelschlag)	165, 166
II.	...	...	...	34	Tutt. I.	...	...	...	80
	Example of his Graces	...	...	177					
Tavolatura (Italian Tablature). I.	...	...	...	59	Verre cassé. I.	...	...	...	19, 59
Tempo. I.	...	Introduction, vii., 54, 74, 75,	192, 193		Vibrato. I.	Of Lutenists	...	...	59, 60, 79
Tempo giusto. II.	...	...	14			Of Violinists	...	...	133
Tempo rubato (see Rubato).					II.	Of Violinists	...	...	137
Thalberg. II.	...	...	142, 151					The Vocal Trillo and the Vox Humana	
Time Signatures. I.	Introduction, xiii., 17, 48, 49, 74							stop (see Bebung)...	... 176
	J. S. Bach...	...	193, 194		Viotti. II.	...	...	...	135
Tirata. I.	...	...	18, 42, 143		Virginals. I....	...	...	...	18, 22, 32
	Tirate piccole	...	143		Vocalisazione aspirata. I.	...	...	...	35
II.	...	...	67		Vorschlag. I.	...	...	...	147
Toccata. I.	...	...	Introduction, xiii.					In connection with other Graces	148, 157
Tosi. I.	...	...	9, 36, 123-128					In J. S. Bach	... 175-181
Traditions. I.	...	...	Introduction, vii.		II.	C. Ph. E. Bach's Directions	...	8-18	
Tremblement. I.	...	59, 84, 95, 138, 155				Türk's Directions	...	77-80	
	Appuyé	...	95, 100, 156			Chopin	...	163-165	
	Ouvert	...	100		Wagner. I.	...	...	Introduction, xii., xiii., 9, 35	
	Fermé	...	100		II.	...	...	137, 171-174	
	Pincé	...	138					Examples : Shakes	... 172
	Imparfait	...	155					Turns	... 172-174
	Etouffé	...	155					Use of Slides	... 174
	Coulé	...	156		Walther. I.	...	...	Introduction, xi., 90, 189	
Tremoletti. I.	...	...	7, 8, 42		Weber. II.	...	...	129	
Tremoli. I.	...	Introduction, ix., 3, 6, 7, 18, 42			Willaert. I.	...	...	3	
Trillo. I.	...	...	9						
Trillo del diavolo. I.	...	...	134						

